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SAMUEL A. BALDWIN

Whose work as recitalist in the College of the City of New York is so thoroughly appreciated that the City could not wait for his 1000th recital to do him honor but chose the occasion of his 900th, recently played, to present tokens of universal esteem



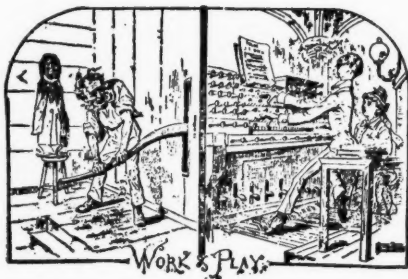
# THE AMERICAN ORGANIST

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## Editorial Reflections



### Doing Nothing

**D**OING nothing is an art. To become proficient in it requires something beyond the possession of leisure and the desire to do nothing. It requires application; it has its technic. It is like swimming. We who experience little difficulty in co-ordinating the movements of hands and feet in a Bach sonata or fugue flounder awkwardly when we enter an unfamiliar medium and try to master the far simpler movements of "the Australian crawl." And we who employ our energies in continuous mental and physical activity, granting our brains and muscles scant respite, flounder awkwardly and impatiently in the sea of time if illness or vacation forces us out of the familiar rut. Doing nothing is not synonymous with physical laziness, for many a man who is physically lazy is mentally alert. But physical relaxation is for the most of us the first step, to be followed by a much harder one, relaxation of the mind.

The country-store loafer has well-nigh perfected the technic of the art. In olden times, before the advent of the telephone, the trolley car, the automobile, and the rural delivery, the general store and post-

office was the social center of the countryside. Under pretense of going for the mail many a man would while away hours "over t' the store" that might have been expended more profitably in the cultivation of his farm. In winter he would huddle over the stove and expectorate tobacco juice into the trench of ancient sand or sawdust while he wrangled over politics. In summer he would perch outside on a bag of grain or a barrel, whittling endless sticks or chewing endless straws and still consuming endless plugs of "B-and-L." Sometimes this rural university developed him into a shrewd thinker; but more often it developed slowness of thought and deliberation of speech and a chronic disinclination to work. You will recall an oft-told tale of one of these loafers. Asked by a city visitor what he found to occupy his mind, Cy shifted his cud, deliberated painfully, and finally replied, "Wall, sometimes I set and think; and sometimes I jes' set." I contend that Cy, in his way, was as great a technician as Godowsky.

It is a far cry from the Bar Mills loafer to William James, sometime professor at Harvard; but for this very reason it is interesting to know William James's views on the value of "jes' settin'".

"Savages and children of nature," he writes, "to whom we deem ourselves much superior, certainly are alive where we are so often dead; and they could read us impressive lectures on our blindness to the fundamental static good of life. 'Ah, my brother,' said a chieftain to his white guest, 'thou wilt never know the happiness of both thinking nothing and doing nothing. This, next to sleep, is the most enchanting of all things. Thy people, when they have finished reaping one field, begin to plow another; and if the day were not long enough I have seen them plow by moon-



light. What is their life to ours — to the life that seems as naught to them? Blind that they are, they lose it all; but we *live* in the present."

"Hands off!" Professor James continues. "Neither the whole of truth nor the whole of good is revealed to any single observer. We have unquestionably a great cloudbank of ancestral blindness weighing down upon us, only transiently riven here and there by fitful revelations of the truth."

Bergson says that our nearest approach to an understanding of Life is when we have withdrawn from action and have succeeded in stilling the tumult of thought. Then, in the sublime moment when an ever-advancing future impinges upon an ever-receding past, we catch a fleeting glimpse of the elusive present, which is Life itself. Of Life all we ever need to say is that IT IS.

The modern craving for vacation arises partly, no doubt, from the restless tendency of the age. We long for change. But behind this tendency lies perhaps an intuitive realization of "our blindness to the fundamental static good of life," as William James puts it. Our great-grandfathers did not take vacations. They did not seem to need to, for they did not in the main work at so high tension as we habitually maintain, and therefore their machinery did not need so frequent readjustment. But this is not the fundamental reason. We aspire to loftier heights than they essayed to conquer. We lift our sky-scraper like Towers of Babel. Beside them business blocks of two generations ago look like frontier shanties. To support these more lofty structures we must sink our foundations deeper into solid rock. As Atlas, in wrestling, was obliged from time to time to touch Mother Earth in order to **renew his** strength, so we, if we are to cope successfully with the demands of advancing civilization, must sit back now and again and immerse ourselves in Life. We must let its current flow about us and through us. This is taking a vacation; and after days or weeks or months spent in "doin' nothin'" we return to our problems with a renewed energy and a marvellously clarified vision.

## Aloha

I AM writing these lines in an ideal vacation atmosphere, in far-away Hawaii. Hawaii! What wealth of romance and thrilling adventure and South Sea myth and legend this name unlocks! One has but to close his eyes; and straightway from the sighing of the breeze through the tall cocoanut palms are borne upon his ear echoes of rhythmic folk-measure as lilting as that of Longfellow's "Hiawatha"—

"See the gloomy night withdrawing  
And the roseate morning breaking;  
While the rainbow of Haao  
Upward leaps from Auauele.  
Lo! Here comes the long-expected  
Kalaninuimehameha;  
Comes to Laninuimehameha,  
Comes to Kealohalani.  
Welcome to this house, O Chieftain!  
Come within and drink the awa  
Kane planted in Hawaii;  
Bathe in the forbidden waters,  
Pool of Ponahakeone."

Or the present-day imagination is stirred to pictures of lazy southern seas tinted in unbelievably brilliant hues of green and blue; of coral reefs with out-rigger canoes and surf-board riding; of cocoanut palms — huge feather dusters with which the gods sweep the sky every morning; of broad acres of pineapple and sugarcane plantation; of rice paddies cultivated by basket-hatted orientals and water buffalo; of tinkling ukeles and guitars, of dusky belles and moonlight strains of "Aloah Oe". It is "Aloah Land," land of love and longing, of mystery and of legend, Nature's playground "in the morning of the world"; Hawaii, the paradise of the Pacific, where chilling fogs never penetrate to the marrow of one's bones and snows exist only on the loftiest mountain peaks, where one wears palm beach and pongee or a bathing suit the year around, where a perpetual trade-wind, like a breath from the clean lungs of the ocean, itself cooled by returning currents from the north, tempers the tropical directness of the sun's rays and invigorates the atmosphere by day and by night. Its extremes of temperature, summer and winter, do not differ over thirty degrees. Only the other day I ran across a local pianist who was a fellow-student under Martin Krause in Leipzig back in the 90's. He has lived here several years, and when

*Latham Spivey*



I asked him how low he had known the mercury to drop I thought he was joking when he said that once — and once only — he had seen it as low as sixty-two. But since then I have seen official weather reports, and I find it is true that the mercury seldom gets below sixty or above ninety, while the relative mean humidity is below seventy. Think on this, ye sweltering August New Yorkers!

Yes, this is an earthly paradise; and it is literally a paradise without a single reptile, for snakes have never been known on these islands. How different would have been the history of the human race if Adam and his consort had landed here! The sun has entered the sign of "the twins;" it is late May, and gardens and hedges are aflame with vari colored blossoms. The night-blooming cereus — the "White Flower" of Betty Compson's lovely Hawaiian film — is not yet in season; but there are literally hundreds of varieties of the hibiscus, whose bells chime in color-tones of exquisite harmony and continuous festivity; there are pink and white and red oleander trees, whose clustered blossoms load the air with fragrance; there is the apple-blossom shower-tree, now a profuse mass of pink and white flowers; and there is the incomparable *ponciana regia* with top aflame like a giant scarlet geranium blossom. And there is the stately, white-trunked royal palm, marshalled in cool, seductive avenues that entice one away and away to fairy-lands of dream and heart's desire; or the picturesque "hula" palm, adorned with grass skirt ready for the dance; or the mysterious cocoanut palm, so tropical, so decorative, yet so aloof from man, treacherously alert for an opportunity to hurl a cocoanut upon his head that it may chuckle in malevolent glee over his discomfiture.

Honolulu "gets under the skin." As cities go, it has the usual conventional residence section of attractive houses set in spacious grounds, and some buildings of architectural interest, showing American and British influence. But the Caucasians have ruled for too short a time and are relatively too few in numbers to have impressed the stamp of their individuality upon the city. There is also block upon block of oriental shops filled with oriental wares; but the buildings are low and dirty, and except for the Jap, Chinese, and Korean women — notably the Japanese "picture brides," who

wear their native costume, a kimono with a sofa pillow planted in the small of the back — orientals are generally garbed most unpicturesquely in American sweat-shop clothing. There is disappointingly little of the oriental atmosphere that one hopes to find in Honolulu — unless it be certain malodors that assail one's nostrils in some quarters of the town.

Nevertheless, he who comes for a month remains for years; or if he cannot tarry he forever dreams of returning. The charm of Honolulu consists more in its location than in itself. It sprawls lazily over several miles of low beach, with head pillowed on the slopes of hills that are crowned with fleecy clouds, and feet bathed in the liquid beauty of the southern Pacific. Who is there that can resist the combined lure of sea and mountain! Together they spell the most eloquent word that Nature has ever coined. The enchantment that Honolulu weaves about its visitors is rather Nature's free gift than man's art. It is not the Carnegie free library or the new postoffice; but it is the caressing softness of the southern air, alike in sunshine and in shower; it is the sparkling intensity of the tropical night as one gazes by the hour toward the low-lying Southern Cross while languid waves lap the sands at his feet and whisper dreamy nothings in his ear. Honolulu is truly the land of *dolce far niente*.

I am writing at Waikiki Beach, an easterly extension of the City's water front toward Diamond Head, which is an ancient extinct crater that seems to have been posted as a sentinel to guard the City's approach. Coral reefs line the outer shore and provide lagoons for safe bathing. One lives for half days at a time in his bathing suit, alternately in the water and basking in the sunshine on the sand. Here even the carping Los Angelian soon begins to forget his perpetual comparisons. Nerves and responsibilities go by the board and the highly-strung business man relaxes into a happy, care-free child. As hours melt into days and days into swiftly-flying weeks he finds himself growing increasingly content to lean back in the arms of time and let it flow gently over him, as he floats upon his back in the ocean before his door, letting the soft waves kiss his cheek and the tide bear him hither and thither at will.

Latham True



## Vacation

THIS is the true vacation spirit; and until we have sufficiently relaxed to renounce interest in politics and the morning newspaper, stock quotations and the scores of yesterday's big league games, vacation has not truly begun. Needless to say, this spirit need not be sought in far-off Hawaii. It is equally present in the quiet New England village; at Belgrade, the air of whose shores is "exquisite with the sun-warm scent of pines;" at Ogunquit-by-the-Sea; at demure Castine. It may likewise be found in the uplands of New Hampshire, where blue shadows lie upon the hills like the bloom on a plum. It lingers among the Thousand Islands or at lovely Muskoka. It has consecrated a shrine at serene Lake Louise, upon whose placid bosom is reflected the peace of eternal Rocky Mountain snows.

Vacation is not dependent on place; it is a mental attitude and it may be realized anywhere. Vacation is the infrequent hour that we dedicate to the soul. When brain and hands are busy the soul sleeps; but when mind and body relax the soul awakens. It is only the soul that penetrates behind the veil of what men call reality. The mind cannot do it; for the mind is not the high priest to whom alone is permitted entrance within the holiest of holies. "The material universe — that which we see with our eyes — is only a mirage; or say a symbol, which either hides or shows forth the eternal truth." When we are feverishly busy our very bustling about raises a cloud of dust that hides eternal truth; but when the senses are idle, then it is that the vision clarifies. We no longer reason about things. We do not need to, for they have become as windows through which we look beyond the seeming to the reality that is its verity.

"I tore asunder flimsy doors of time,  
And through the windows of my soul's  
new sight  
I saw beyond the infinite bounds of space.  
There was no shadow on my perfect peace.  
There was no knowledge hidden from  
my heart."

To him who sees in this sense nothing is alien. He vibrates sympathetically with all that has life, be it bird or flower, ocean cloud or mountain, beast or man. He has

lost himself in the Uttermost; and by some sweet miracle the Uttermost has become the Innermost and he himself abides therein, for all things now are One. For the mystic Blake the symbolism of this at-onement may be that of the Angles of the Revelation; for him who wanders in Thessaly "Pan will brush the dewy lawn and slim-girt Artemis pursue the fleeing hart;" while for us maybe some Dryad will emerge from the gnarled trunk of an ancient oak, and taking us by the hand, lead us to the fountains of the day-spring. The souls of men are perpetually attuned to these deeper rhythms. They are the rhythms to which our remote ancestors worshipped the God of Nature, and as we banish our uncouth perversions of ragtime and jazz a great, strange, reminiscent joy wells up within us and our feet yield themselves half-reluctantly to a rhythm with which the mountains and the trees and the ocean waves move in joyous harmony.

Suddenly, too, we find ourselves wise with a childlike understanding. Trees symbolize teachers of wisdom; and as we sit at their feet we forget the superficial learning of the schools. Each tiny pool is a mirror of eternal verities; and as we stoop to gaze therein blindness slips like scales from our eyes and we perceive things as they are, not as they seem to be. We catch the message of the song-bird through Siegfried's ears; ourselves vibrate in unison with the shy wood-flower. We share Pippa's innocent purity, knowing, each for himself, that there is

".....nought above me, nought below,  
My childhood has not learned to know;  
For what are the voices of birds,  
Aye, and of beasts, but words, our words,  
Only so much more sweet?"

And when vacation is over and we return to familiar tasks and scenes, for a time we carry within us these "clouds of glory", which trail through the daily routine, illuminating it with supernatural splendor. We continue to see things in a new, a bewildering perspective. Ambitions that were formerly supreme somehow do not now appear essential to our well-being. We are strangely at one with people and events that once we did not notice. A new light shines for us through the eyes of the same old fellow-passengers on the morning subway or suburban train; we discover hidden realities tucked away between the lines of tangled correspondence; we perceive mys-



terious meanings in armies of columned figures. The roseate hues of deeper reality have somehow penetrated the dull wrappings of the commonplace; our clearer vision sees the aura that encircles the meanest clod and invests it with beauty.

Our task is never again to let these realities fade; never again to peer so closely at the unreal that we grow blind to the real; never again to seek to gain the whole world and throw away the soul which alone is worth saving. For myself, for everyone to whom vacation is unlocking the gate into the garden of Reality, I would pray this prayer, quoted somewhere by Adams Beck,

a prayer "beautiful in its sonorous Latin" but equally noble in our own vernacular: "Supplico tibi, Pater et Dux; I pray Thee, Guide of our inner vision, that we may recognize the nobleness with which Thou hast endowed us .... that we may be purged from the contagion of the body, and the affections of the brute. I pray that Thou would'st drive away the blinding darkness from the eyes of our souls, that we may discern what is divine and what is mortal."

*Latham Gue*





# Eastman Theater Organ

*The World's Largest Theater Organ*

THE greatest theater organ in the world today — unless one has been secretly built and hidden under an Egyptian pyramid — is the organ designed by Mr. Harold Gleason of Rochester and built by the Austin Organ Company for the Eastman Theater in Rochester; theater and organ both are the gift of Mr. George Eastman to the citizens of Rochester. The presentation of a set of specifications of the involved character of the present set, together with an adequate and exact description of the console, is a task that has taken several days' full time and required data from three sources — builder, designer, and player — before it was complete enough to satisfy the standards set by THE AMERICAN ORGANIST for instruments of such importance. This is the first time the Eastman Theater organ has been given complete description in print; acknowledgement is made to the Austin Organ Company, to Mr. Harold Gleason, and to Mr. John Hammond, for their courteous cooperation in making our description possible. Perhaps we should also include the photographer who took a console photograph of such fine detail as to render every inscription readable under a magnifying glass.

NOTE: It was planned to hold the presentation of the Eastman Theater organ until such a time as the complete Rochester activities could be reviewed, but that plan has been abandoned for the purpose of publishing our description in time to be of use to those who shall visit Rochester during the National Association of Organists' convention and hear, or perhaps even play, this unusual instrument. It is to be hoped that the special features will be personally tried out at the console by those interested in the advance of organ design — for example the effect of the String Organ and the special effect of the single off-unison rank, the effect of the various off unison ranks of the Great, Swell, and Orchestral Organs in combination with the 8' registers, the physical effect of playing the Great Organ from the bottom manual, the Pedal Organ Compensating Mixture, compound expression as obtained from the two ancillary organs, etc. etc. Upon these points hinges at present the further development of the organ as a concert instrument and it is highly important that organists who are still open to conviction shall take advantage of the present actual example to personally test the practicability of every new feature presented.—THE EDITORS

Our readers in Great Britain, Canada, Australia, France, Africa, China, and other places, as also many in America living in the smaller communities, are at a loss to understand why the new art of photoplaying should be given attention in the pages of THE AMERICAN ORGANIST, or by what right it is called an Art. Perhaps the study of an organ of this magnitude built for one of America's newest theaters will help impress upon us the fact that the organ in the theater is neither a novelty nor a toy in the most advanced centers, and is destined to spread in similarly serious manner, though hardly in equal magnitude, to other centers until it has covered the theater world as completely as the church.

There was some criticism of the idea of the world's finest theater organ's being designed by one who is not a theater organist and has never played in a theater, but Mr. Gleason has acquitted himself most creditably; whether by grace of the huge funds at his disposal or because of his own insight, matters but little. Perhaps he has given more real organ than a theater organist might have been inclined to specify. Certainly he has given a mechanism in the console that meets more situations than has thus far been met by any other console, with the sole regret that the superior convenience of the elliptical stop-tongue arrangement has not been taken advantage of, though the present arrangement is vastly more convenient than any other type of console save the elliptical.

The Pedal Organ is largely derivative, but legitimately so, I believe, unless twenty thousand dollars more could have been had for the asking, in which case an independent Pedal Organ would have been preferable — but it is doubtful if even Mr. George Eastman would have been willing to spend, or Mr. Gleason willing to ask for, such an amount for such a purpose. The string family is satisfyingly present. The off-unison registers are fine, and the Compensating Mixture doubly so — both of which ideas have been fathered by Dr. George Ashdown Audsley for several decades. But it seems to me that the great-

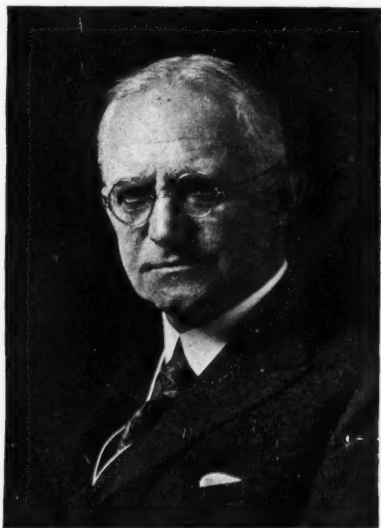


est asset of the whole Pedal Organ is the richness given to it by the reeds and strings. What a pity that the ordinary Pedal Organ can be no richer than a dull Diapason and a thudding Bourdon.

The Great Organ's finest achievement lies, in my opinion, in the registers num-

The Echo and Orchestral Organs need no comment. To comment on them would require too many good adjectives anyway.

The String Organ (and also the Orchestral) is an Ancillary Organ — another feature advocated successfully by Dr. Audsley during the past years. To have these



MR. GEORGE EASTMAN

Who made the instrument possible through his unprecedented gift to the citizens of Rochester



MR. HAROLD GLEASON

Designer of the organ, private organist to Mr. Eastman, organist of the University of Rochester

bered from 57 to 63 — a wealth of coloring beyond the possibility of exhaustion and applicable to every register in the Great. Consider also the possibilities for weird effects. It seems to me that every Mixture, whether of unbroken or broken ranks, should be split up into its various components and a stop-tongue given each separately so that the player may color his registration as he likes.

The Swell Organ shows the same common-sense practise which cannot be endorsed too strongly. Why not take advantage of the values inherent in the Dolce Cornet of the Choir so that its full coloring values should be similarly available? Personally I am never in favor of allowing a specification writer or a builder to lock up any of an instrument's resources in such a manner that a player shall forever be deprived of the versatility of their separate use. Mr. Gleason goes in the right direction farther than any of his predecessors have gone.

Organs available at will on any manual gives a richness that is beyond comprehension. It also gives compound expression, as do the Crescendo Couplers so generously provided — and here again we discover an Audsley idea. But it is a great pity that the eleven individual ranks of the String Organ can be used through all eternity in only three combinations — 172 combination, 173 combination, and both together. Perhaps in an organ of this magnitude the handicap will not be glaringly apparent excepting on rare occasions; but, as already stated, it is a dangerous practise for specification writers and builders to eternally bind resources that require but a few extra dollars in mechanism in order to render them perfectly available in any conceivable combination.

In the mechanism Mr. Gleason has specified and the Austin Company successfully executed a wealth of machinery that bewilders a stranger and delights an old



acquaintance. Strangers have no right to attempt to play such instruments in public, and the sooner we pass some sort of laws to prevent recitalists from attempting recitals on strange instruments until they have, as Mr. Lynnwood Farnam invariably does, become thoroughly conversant with them, the better it will be for the public's interest in us and our art.

Our specifications have endeavored, at tremendous cost in time, to group the various mechanisms as logically as possible. And we have not dared regard the feelings of either the writer of the specifications or the builder of the instrument. For example, the String Organ was listed as two stops with every other organ — Pedal, Great, Swell, etc. We list it once, and include with the Couplers the mechanism by which it is played from other manuals and pedal. This is purely a case of Coupler, just as much so as the very same mechanism that is used to couple the other ancillary organ (Orchestral) to the various manuals: it would be as faulty to include the full list of Orchestral stops with the stop-list of every other organ as it would be to write the String Organ thus. So that, the reader must remember, the present instrument, judged by our specifications and summary, is infinitely larger than instruments whose specifications are printed in other columns and other methods or lack of method.

The Great-Choir manual interchange coupler is fine — and once more we come face to face with an Audsley idea, for Dr. Audsley has advocated the placing of the Great as the lowest manual, and this coupler does that. It furthermore, as Mr. Hammond points out, enables the player to use his Great Organ on second-touch.

The combination pistons are of the Absolute type; they destroy completely all hand-set registration by removing all stops that may have been drawn when these Absolute pistons are operated. Yet Mr. Gleason has provided a set of five Dual pistons operating the entire organ, and specified a Stop-Tongue Cancel for use with these Dual Pistons so that when it is brought into play the Dual Pistons can be used in a new way, producing for them a third registrational system exactly duplicating the Absolute Piston system. In other words, operated normally the Dual Pistons bring on their registration without in any way interfering with or destroying the hand-set registration; but operated with the Stop-Tongue Cancel they

produce their own invisible registration alone and all hand-set combinations are silenced.

Second Touch is provided for the pistons, by which the stops set on the Pedal Organ's pistons of corresponding number are brought on.

Compound Expression, as so effectively advocated by Dr. Audsley, the world's greatest authority on organ building, is fully achieved, but not in Dr. Audsley's method. Mr. Gleason, who is wise enough and broad enough to profit by what his fellow men are thinking and doing, has followed Dr. Audsley's theory and achieved compound expression through the instrumentality of Crescendo Couplers — which may even be more effective than the practise of splitting up an organ into two or three subdivisions, in that it avoids complicated crescendo control mechanism.

The Crescendo Selectives have been used in all important instruments of recent construction. By them the player is able to use his Register Crescendo for a pure string-tone crescendo, or a reed-tone crescendo, or diapason, etc.

The various odd pistons, such as the All 16' and 4' Manual Couplers Off, All Tremulants Off, 16' Manual Stops Off, etc. are all useful in a pinch and the more we have of them, the easier will registration be and the more artistic can organ playing become. The only point to be guarded well is the location of such things in the console. If a clearly defined system of classification be adopted there will be no further trouble. Mr. Gleason has resorted to but one new placing: he utilizes the verticle side faces of his key-checks for the Great Double Touch, which is a mechanical affair and visably pushes the Choir keys down; and he also uses these side faces for the mechanism reversing the positions of the Great and Choir manuals.

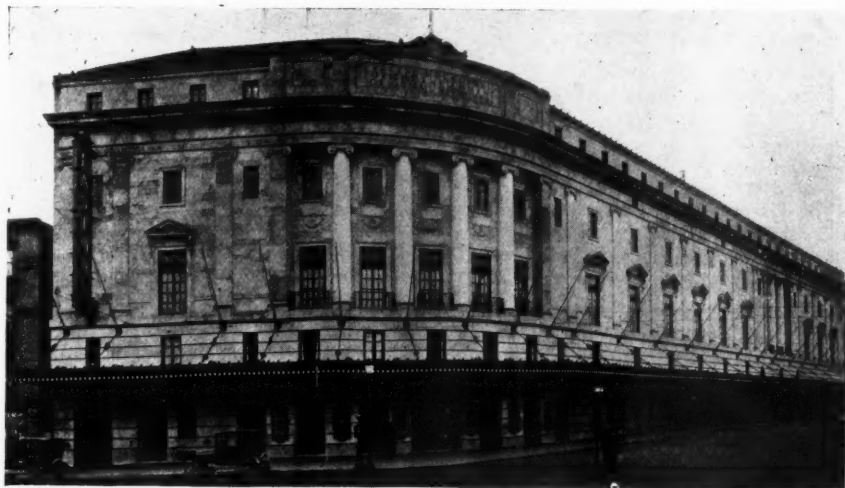
In regard to the many unusual problems of mechanism called for in the specifications, Mr. Gleason says: "The Austin Organ Company must be given great credit for the way they solved the many mechanical problems I put up to them. I was responsible for the specifications and all the mechanical details, location, and arrangement. But the Austin Company made every mechanism practical and workable."

An instrument of this kind would have been an ideal opportunity to work out the



ideal organ on the Audsley system — a system that has been clearly defined from the popular viewpoint only in recent months, in the pages of *THE AMERICAN ORGANIST*. That Mr. Audsley's is the most fertile brain that ever busied itself with organ building as an art, is unchallenged

for the Great, three for the Swell, five hitched for the Choir, one for the Solo, four for the Orchestral, and one for the String — a total of twenty-nine mutation ranks, highly commendable progress over the organ building of yesterday. The String Organ is partly progressive and partly deca-



THE EASTMAN THEATER AND THE EASTMAN SCHOOL OF MUSIC

and unchallengeable; and that a serious student and far-seeing designer such as Mr. Gleason has proved himself to be should find so many of the Audsley ideals exactly coinciding with his own, is prophetic of the new day that is coming — and coming first in America. I regret that Mr. Gleason did not depart radically from the past, so far as planning his several organs — Great, Swell, Choir, etc. — is concerned, though I do not see how any present mechanism is capable of being trusted with the proper control of sixteen or twenty crescendo chambers instead of the eight which Mr. Gleason considered sufficient. It seems to me we are now ready for the Crescendo Coupler Board and absolute independence between crescendo pedals and crescendo chambers, having eight or sixteen or as many chambers as we like, but with five or six crescendo pedals, and coupling any shutters to any of the pedals through the Crescendo Coupler Board.

As for mutation ranks, Mr. Gleason has provided two independent and six hitched together for his Pedal, seven independent

dent: a different story would be told if there were three or four more mutation ranks, whether by registers or merely by borrowed stops. Mr. Gleason then would have produced the world's finest String Organ and set the model for all subsequent String Organs, and the Austin Company would have had the record of having built it.

And it is all very easy for the idealist or the critic or the writer to express such thoughts; it's a different matter to build such organs. Besides this, every man has his own ideas and ideals. But progress is made when swords cross, when ideas meet, when thought answers thought, and the things I have suggested will have fulfilled their purpose if they but increase the reader's interest in organ building as a revived art, and his respect for the present example.

Mr. Gleason is truly a remarkable man. He is ideally a concert organist; his whole field of activity centers around concert organ playing. When we look at his list Traps in the Eastman Theater organ we



realize that here is one of the broadest minds that have attacked the theater organ problem seriously, for here is the complete list of Traps for theater use. First we have a fine big concert organ. Then we have a full complement of Traps added, and the result makes as fine a theater organ

and clear by Mr. George Eastman to the University of Rochester and the following statement has been issued:

"By the terms of the gift, the theater is the property of the University of Rochester, to be operated and maintained for the promotion of musical interests generally



MR. DEZSO D'ANTALFFY

Organist of the largest theater organ in the world, a composer whose message has its own peculiar flavor and whose compositions cannot be ignored

as the first was and still remains a concert instrument. Which is the true status of the theater organ.

The Society of Theater Organists, Inc., New York, of which Mr. John Hammond was the first president, in which capacity he served until he went to the Eastman Theater in Rochester, gave their monthly dinner early in May and Mr. Hammond was one of the speakers. Mr. Raymond Willever's announcement card and invitation stated in the suave Willeverian manner: "Mr. John Eastman School Hammond will apologize for playing a 220 stop organ." Some day I shall ask Mr. John Eastman School Hammond not to apologize for playing the 220 stop organ but to say how it feels to be the organist of the greatest theater organ in the world.

And, finally, the Eastman Theater is not a private project. It has been given free



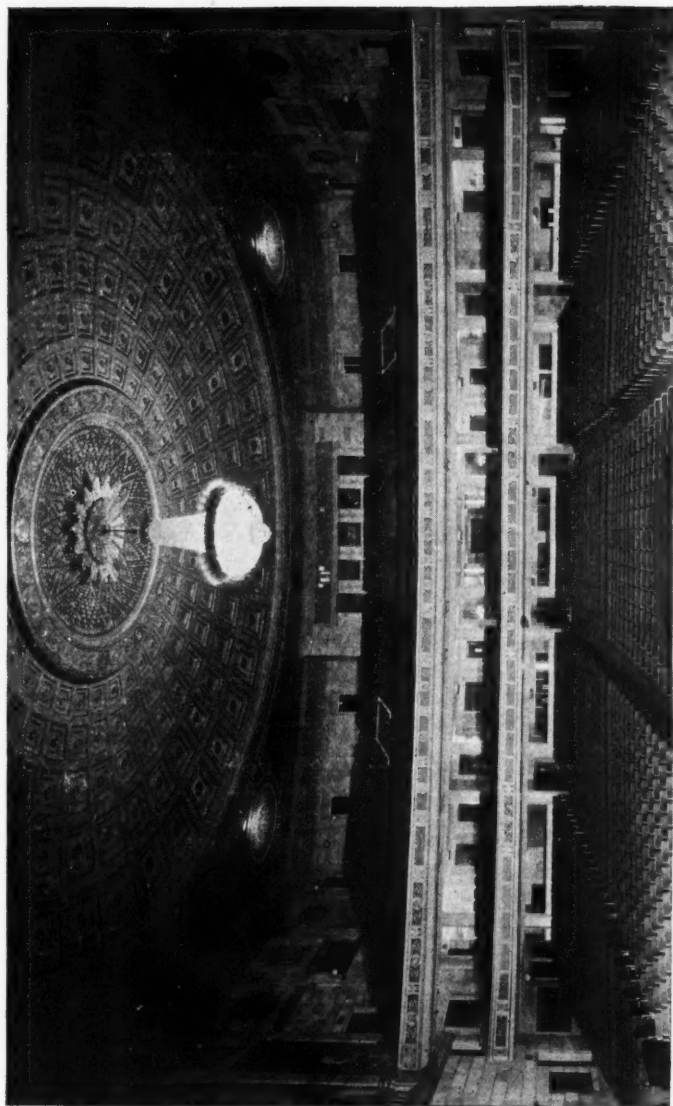
MR. JOHN HAMMOND

First President of the Society of Theater Organists, Inc., New York, who was tempted to the Eastman Theater by its organ, and other considerations in the city of Rochester through a separate board of trustees. All profits from the operation of the theater will be used in developing the musical interests of the city."

#### PRINCIPLES APPLIED TO SPECIFICATIONS PRINTED IN THE PAGES OF THE AMERICAN ORGANIST

1. Audsley's ORGAN STOPS is taken as the standard and correct spelling; the foreign accents are omitted.
2. All stops derived from one common source carry the same name, with the exception of such as the Twelfth, Fifteenth, etc.
3. All pipes are credited to the main source from which stops are borrowed or extended; the 16' is considered the source in the Pedal Organ and the 8' in the manual organs; the manual is considered the source of any stops divided between manual and pedal.





IF YOU WERE CHARLIE CHAPLIN THIS IS WHAT YOU WOULD SEE

When you were entertaining with your mirth the thousands who had come to see you in the Eastman Theater — that is, if you could look down from the silver screen.



4. Analyses at the head of each Organ and the full analysis at the top include only pipe work in the Voices, Ranks, Borrowings, Pipes, and Totals; but include also Percussion in the Stops.

5. Stops are grouped in families in the following order: Diapason, String, Flute, Reed, Brass (or Reed and Brass together) Percussion, Traps. In so far as possible, stops within these families are arranged in order of their prominence.

6. Pipe-work stops are numbered with ordinary figures; Percussion stops, with capital letters, A, B, C, etc.; Traps are numbered with small letters, a, b, c, etc.

7. Registers are printed in large caps; stops borrowed from another division are printed in small caps for their first derivative, while further derivatives and all borrowings within a division are printed in lower case.

Rochester, N. Y., EASTMAN THEATER

Designer: MR. HAROLD GLEASON

Builder: AUSTIN ORGAN CO.

Organists: MR. DEZSO D'ANTALFFY

MR. JOHN HAMMOND

Wind furnished by 2 40-h.p. Orgoblos

	V.	R.	S.	B.	P.
P:	7.	7.	46.	35.	397.
G:	23.	25.	28.	1.	1712.
S:	25.	26.	30.	1.	1838.
C:	18.	22.	27.	2.	1546.
L:	11.	11.	25.	10.	791.
E:	11.	11.	13.	-	791.
O:	20.	21.	27.	7.	1569.
St:	2.	11.	2.	-	767.
	117.	134.	198.	56.	9411.

PEDAL: 7" Wind (Reeds 10")

V	R	S	B	P
7.	7.	46.	35.	397.
1 32'	Harmonic Bass Nos. 3, 5.			
2 ..	Violone No. 10 (lower 7 quinted)			
3 ..	Bourdon 1 No. 13			
4 16'	DIAPASON 1-w-56 (unenclosed)			
5 ..	DIAPASON 2-w-56			
6 ..	DIAPASON 3 No. 43 G			
7 ..	CONTRA GAMBA No. 44 G			
8 ..	CONTRABASS No. 145 O			
9 ..	CONTRABASS CELESTE No. 146 O			
10 ..	VIOLONE-wm-49			
11 ..	GEMSHORN-m-44			
12 ..	QUINTATEN No. 93 C			
13 ..	BOURDON 1-w-80			

14 ..	BOURDON 2 No. 67 S
15 10 $\frac{2}{3}$	Quinte No. 13
16 8'	Diapason 1 No. 4
17 ..	Diapason 2 No. 5
18 ..	Contrabass No. 145 O
19 8'	Contrabass Celeste No. 146 O
20 ..	Violone No. 10



MR. VICTOR WAGNER

Went from the Criterion Theater, New York, where picture presentation as an art had reached its highest in the intimacy of the small theater, to the Eastman Theater where he conducts a larger orchestra in a larger auditorium. The selection of Mr. Wagner for the Eastman Theater is another example of wise choice

21 ..	Gemshorn No. 11
22 ..	Bourdon 1 No. 13
23 ..	Bourdon 2 No. 67 S
24 5 $\frac{1}{3}$ '	Twelfth No. 13
25 4'	Diapason 1 No. 4
26 ..	Diapason 2 No. 5
27 ..	Bourdon No. 13
28 2'	Bourdon 1 No. 13
29 VI.	Compensating Mixture (Borrowed (4'-3 $\frac{1}{5}$ '-22 $\frac{2}{3}$ '-2'-1 $\frac{1}{3}$ '-1'
30 32'	Bombarde No. 31
31 16'	BOMBARDE-w-68 (12" wind)
32 ..	TROMBA No. 87 S
33 ..	TROMBONE-r-44 (9" wind)
34 ..	CLARINET No. 165 O
35 ..	BASSOON No. 166 O
36 ..	VOX HUMANA No. 170 O
37 8'	Bombarde No. 31
38 ..	Trombone No. 33
39 ..	Bassoon No. 166 O



40 .. Vox Humana No. 170 O  
41 4' Clarion No. 31

## ECHO PEDAL

42 16' LIEBLICHBOURDON No. 134 E

## PERCUSSION

A 16' Piano No. E G

B 8' PIANO No. E G

C 4' CARILLON No. V L

D .. CHIMES No. Y E

TRAPS (from lower two octaves)

a Bass Drum Stroke

b Bass Drum Roll

c Cymbal Stroke

d Cymbal Roll

GREAT: 7" Wnd.

V 23. R 25. S 28. B 1. P 1712.

43 16' \*DIAPASON-m-73  
44 .. CONTRA GAMBA-m-73  
45 8' \*DIAPASON 1-m-73  
46 .. \*DIAPASON 2-m-73  
47 .. DIAPASON 3-m-73  
48 .. \*TIBIA PLENA-w-73  
49 .. VIOLA DA GAMBA-m-73  
50 .. GEMSHORN-m-73  
51 .. GREAT FLUTE-w-73  
52 .. DOPPELFLOTE-w-73  
53 5 1/3' \*QUINT-m-73  
54 4' \*OCTAVE-m-73  
55 .. FLUTE HARMONIQUE-m-73  
56 .. FUGARA-m-73  
57 2 2/3' TWELFTH-m-61  
58 2' FIFTEENTH-m-61  
59 1 3/5' SEVENTEENTH-m-61  
60 1 1/3' NINETEENTH-m-61  
61 1 1/4' SEPTIEME-m-61  
62 1' TWENTY-SECOND-m-61  
2 3/8' †TWENTY-SIXTH-m-56  
1/2' †TWENTY-NINTH-m-49

63 V. Mixture Nos. 60 to 63.

64 16' TRUMPET-r-73 (7 1/2" wind)

65 8' TRUMPET HARMONIC-r-73  
(5" wind)

66 4' CLARION HARMONIC-r-73

## PERCUSSION

E 8' PIANO

F .. HARP No. N C

G .. CARILLON No. V L

H .. CHIMES No. Y E

Tremulant (Fan)

\*Unenclosed

†No stop-tongues

SWELL: 7" Wind

V 25. R 26. S 30. B 1. P 1838.

67 16' BOURDON-wm-73

68 8' DIAPASON-m-73  
69 .. VIOLIN DIAPASON-m-73  
70 .. VIOLA DA GAMBA-m-73  
71 .. MUTED VIOLE-m-73  
72 .. VIOLE CELESTE-m-73  
73 .. SALICIONAL-m-73  
74 .. VOIX CELESTE-m-73  
75 .. FLUTE HARMONIQUE-w-73  
76 .. STOPPED FLUTE-wm-73  
77 .. CLARIBEL FLUTE-wm-73  
78 4' OCTAVE-m-73  
79 .. FLUTE HARMONIQUE-m-73  
80 .. VIOLIN CELESTE 2-Rk-m-146

81 2 2/3' TWELFTH HARMONIC-m-61

82 2' PICCOLO HARMONIC-m-61

83 1 3/5' SPIRE FLUTE-m-61

84 1 1/3' GEMSHORN-m-61

85 1' DOLCE-m-61

86 V. Mixture Nos. 81 to 85.

87 16' TROMBA-r-73

88 8' TROMBA-r-73

89 .. CORNOPEAN-r-73

90 .. BARYTON-r-73

91 .. VOX HUMANA-r-73

92 4' TROMBA CLARION-r-73

## PERCUSSION

I 8' PIANO No. E G

J .. HARP No. N C

K .. CARILLON No. V L

L .. CHIMES No. X E

Tremulant (Valve)

CHOIR: 7" Wind

V 18. R 22. S 27. B 2. P 1546.

93 16' Quintaten No. 98  
94 8' HORN DIAPASON-m-73  
95 .. KERAULOPHONE-m-73  
96 .. VIOLE D'AMOUR-m-73  
97 .. VIOLE CELESTE-m-73  
98 .. QUINTATEN-wm-85  
99 .. CONCERT FLUTE-w-73  
100 8' CHIMNEY FLUTE-wm-73  
101 .. SPIRE FLUTE-m-73  
102 .. FLUTE CELESTE-m-73  
103 4' GEMSHORN-m-73  
104 .. QUINTATEN-m-73  
105 .. FLUTE-w-73  
106 .. FLUTE CELESTE-w-73  
107 2' FLAGEOLET-m-61

108 III. Dolce Cornet No. 109  
19-22-26

109 V. DOLCE CORNET-m-305  
19-22-24-26-29

(19, 22 break back on top octave)



## CONSOLE DESCRIPTION

## Central Stop-Tongues over manuals:

Top row, left to right: Orchestral: Stops, Couplers on itself, Couplers to other manuals;

Middle row: Couplers: Unison-Offs, Pedal, Great, Choir, Swell, Solo;

Bottom: String Crescendo Couplers, Master Crescendo Indicator, 16' Offs, Piano Crescendo Couplers, Pedal Crescendo Couplers, Crescendo Indicators, Orchestral Crescendo Couplers, Dual Piston Indicators, Echo-Only Indicator, Full-Organ Indicator.

## Left Stop-Tongue jamb: top to bottom:

Echo Pedal, Echo;

Swell (2 rows)

Pedal (3 rows)

Pedal Traps, independent Traps (by Stop-Tongue movement only).

## Right Stop-Tongue jamb:

Solo (2 rows)

Great (2 rows)

Choir (2 rows and center of bottom); Traps to Pedal Pistons, Choir, Solo Traps.

## Below-Manual Pistons:

Solo: left to right: Master Crescendo Reversible, 16' Manual and Pedal and Couplers Off, 2 Coupler Pistons, Solo pistons, Orchestral On Reversible, Echo pistons, Echo On Reversible;

Swell: Pedal Pistons, Coupler Pistons, Swell, Orchestral On Reversible, Orchestral pistons, Full Organ;

Great: Full Organ, Coupler Pistons, Great, Orchestral On Reversible, Full Organ Duals;

Choir: Coupler Pistons, Choir, Orchestral On Reversible, Orchestral pistons.

## Key-Cheeks, top faces:

Solo: left, Chimes Damper Reversible;

right, Carillon Dampers Reversible;

Swell: right, Crescendo Selectives;

Great: left, All Tremulants Off; right, Stop-Tongue Cancel for Dual Pistons;

Choir: right, Echo Harp Dampers Reversible.

## Key-Cheeks, verticle side faces:

Great: left, Choir to Great Second Touch Off; right, Choir to Great Second Touch On;

Choir: left, Great and Choir in normal position; right, Great and Choir reversed.

## Pedal Touches, left side:

Top row: left to right: 32' Bourdon Reversible, 16' Manual Stops and Couplers Off, 16' and 4' Manual Couplers Off, Master Crescendo Coupler;

Middle: 32' Bombarde Reversible, All Pedal Couplers On, All Pedal Couplers Off, Full Organ No. 9 piston, No. 10;

Bottom: Full Organ pistons No. 4, 5, 6, 7, 8.

## Pedal Touches, right side:

Top: Full Organ, Solo to Great Reversible, Solo to Pedal Reversible;

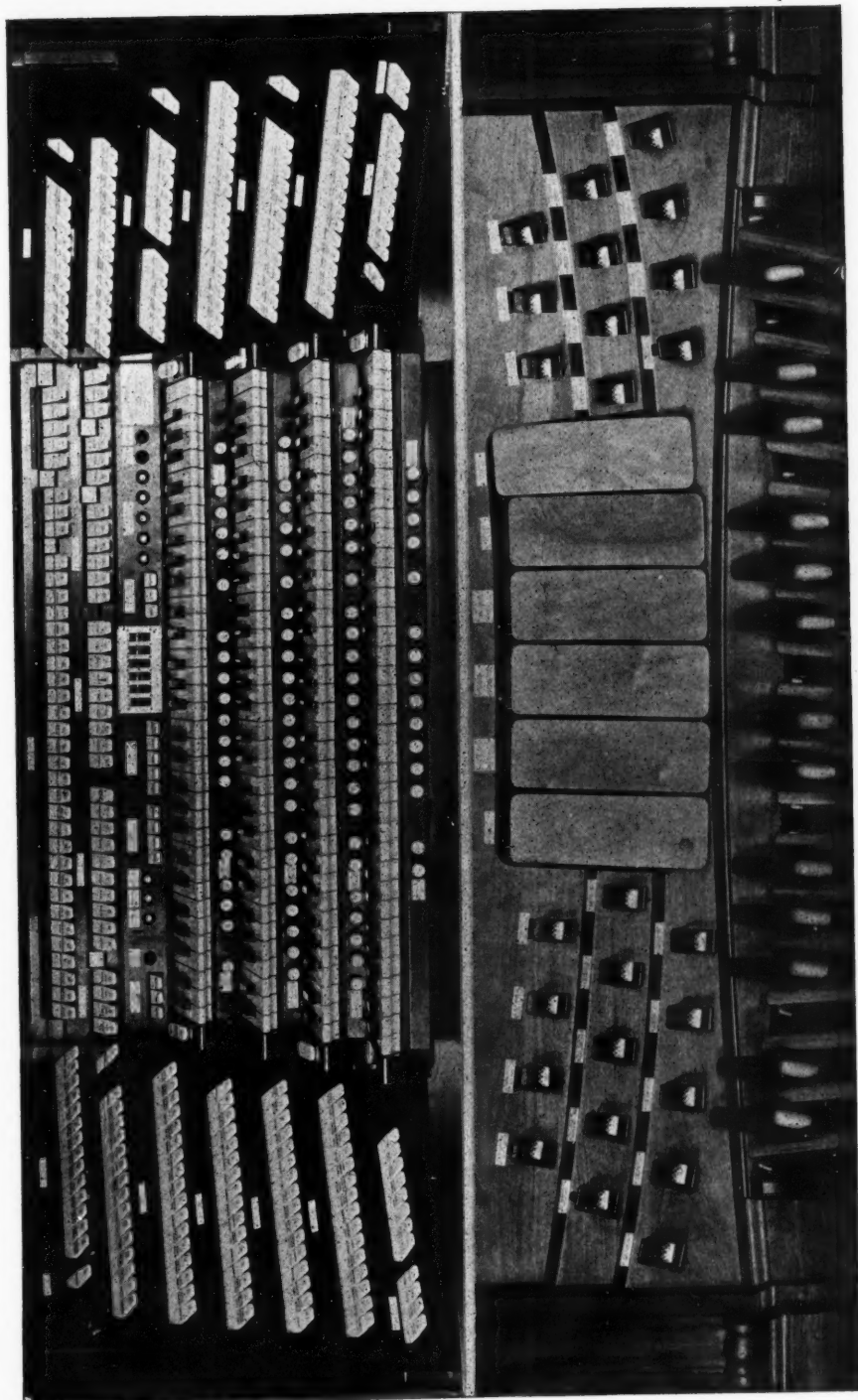
Middle: Pedal Organ pistons No. 7, 8, 9, 10; or, optionally, Cymbal Roll, Cymbal Stroke, Bass Drum Roll, Bass Drum Stroke;

Bottom: Great to Pedal Reversible, Pedal Organ pistons No. 2, 4, 6; or, optionally, Great to Pedal Reversible, Auto Horn, Grand Crash, Snare Drum Roll.

## Crescendo Pedals, left to right:

Pedal, Great and String, Choir and Orchestral, Swell and Master, Solo and Echo, Register.







(24, 26, 29 break back on top two octaves) W .. CHIMES No. Y E  
Tremulant (Fan)

110 8' TUBA MINOR-r-73  
111 .. CLARINET-r-73  
112 .. VOX HUMANA-r-73

## TRAPS:

n Xylophone  
o Sleigh Bells

\*Unenclosed; not affected by couplers

## PERCUSSION:

M 8' PIANO No. E G  
N .. HARP-61  
O .. CELESTIAL HARP No. X E  
P .. CARILLON No. V L  
Q .. CHIMES No. Y E  
R 4' Piano No. E G  
S .. Harp No. N  
Tremulant (Fan)

## TRAPS:

(Playable from one octave below and two above Middle C)

e Xylophone  
f Sleigh Bells  
g Snare Drum Tap  
h Snare Drum Roll  
i Tambourine  
j Triangle  
k Castanets  
l Tom Tom  
m Chinese Block

ECHO: 5" Wind (played from Solo)  
V 11. R 11. S 13. B -. P 791.

134 16' LIEBLICHBOURDON-w-73  
135 8' ECHO DIAPASON-m-73  
136 .. ETHERIAL VIOLA-t-73  
137 .. ETHERIAL CELESTE-t-73  
138 .. LIEBLICHGEDECKT-w-73  
139 .. FLUTE CELESTE-m-73  
140 .. NIGHT HORN-m-73  
141 4' LIEBLICHFLOTE-w-73  
142 2' PICCOLO D'AMORE-wm-61  
143 8' MUTED TRUMPET-r-73  
144 .. VOX HUMANA-r-73

## PERCUSSION:

X 8' CELESTIAL HARP-61  
Y .. CHIMES-27  
Tremulant (Valve)

ORCHESTRAL: 7" Wind (Ancillary)  
V 20. R 21. S 27. B 7. P 1569.

## SOLO: 10" Wind

V 11. R 11. S 25. B 10. P 791.

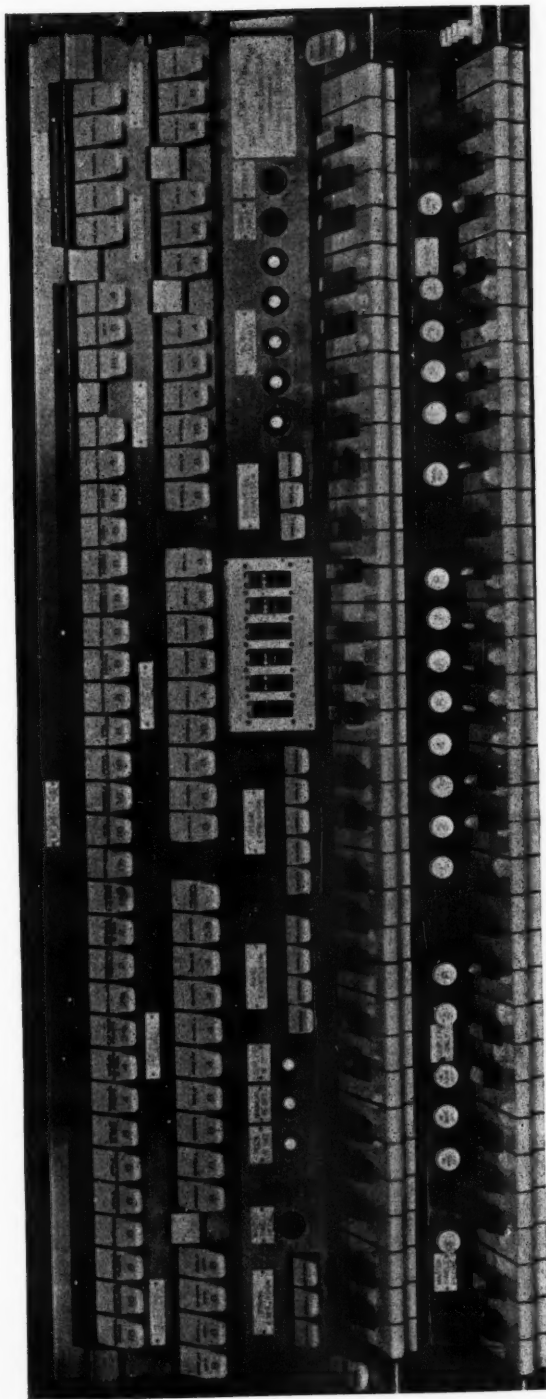
113 8' TIBIA CLAUSA-w-73  
114 .. STENTORPHONE-m-73  
115 .. SOLO STRING-m-73  
116 .. STRING CELESTE-m-73  
117 .. ORCHESTRAL FLUTE No. 150 O  
118 4' FOREST FLUTE-w-73  
119 2' ORCHESTRAL PICCOLO No. 156 O  
120 16' TUBA-r-73 (7½" wind)  
121 8' TUBA MAGNA-r-73 (5" wind)  
122 .. \*TUBA MIRABILIS-r-61  
(5½" wind)  
123 .. TRUMPET HARMONIC-r-73  
124 .. FRENCH HORN No. 163 O  
125 .. CORNO DI BASSETTO No. 164 O  
126 .. CLARINET No. 165 O  
127 .. BASSON No. 166 O  
128 .. ENGLISH HORN No. 167 O  
129 .. ORCHESTRAL OBOE No. 168 O  
130 .. ORIENTAL REED No. 169 O  
131 5¼' TUBA QUINT-r-73  
132 4' TUBA CLARION-r-73  
133 .. MUSETTE No. 171 O

## PERCUSSION:

T 8' PIANO No. E G  
U .. HARP No. N C  
V .. CARILLON-t-27

145 16' Cello No. 147 a  
146 .. Cello Ce'este No. 147 b  
147 8' CELLO 2-Rk  
a. CELLO-m-97  
b. CELLO CELESTE-m-97  
148 .. VIOLE D'ORCHESTRE-t-73  
149 .. VIOLE CELESTE-m-73  
150 .. ORCHESTRAL FLUTE-m-73  
151 .. QUINTADENT-m-73  
152 4' Cello Celeste 2-Rk. No. 147  
153 .. TRAVERSE FLUTE-w-73  
154 3⅝ TIERCE FLUTE-m-73  
155 2⅝ NAZARD-m-61  
156 2' ORCHESTRAL PICCOLO-m-61  
157 .. Cello Celeste 2-Rk. No. 147  
158 1⅝ OCTAVE TIERCE-m-61  
159 1¼ SEPTIEME-m-61  
160 16' Clarinet No. 165  
161 .. Bassoon No. 166  
162 .. Vox Humana No. 170  
163 8' FRENCH HORN-r-73  
164 .. CORNO DI BASSETTO-r-73  
165 .. CLARINET-r-85  
166 .. BASSOON-r-85  
167 .. ENGLISH HORN-r-73  
168 .. ORCHESTRAL OBOE-r-73  
169 .. ORIENTAL REED-r-73





#### LADEN WITH GOOD THINGS

A closer view of the above-manuals and inter-manual accessories of which the Eastman Theater organ has a worthy abundance. Five varieties of mechanism are used — stop-tongues, pistons, rocking-tablets, indicator lights, and indicator slides — to control the resources. There is little danger of over-crowding a console if mechanisms are logically grouped and if the logical mechanical means is used, and always for like purposes — that is, if pistons are not misused to replace stop-tongues, nor stop-tongues used for mechanisms that ought to be operated by pistons.



- 170 .. VOX HUMANA-r-85  
 171 4' MUSETTE-r-73  
 Tremulant (Valve)

## STRING: (Ancillary)

V 2. R 11. S 2. B -. P 767.

- 8' a-VIOLE SCALE No. 1-m-73  
 .. b-VIOLE SCALE NO. 2-m-73  
 .. c-NITSUA SCALE-m-73  
 .. d-SCALE No. 61-m-73  
 .. \*e-VIOLE SCALE NO. 1-m-73  
 .. \*f-VIOLE SCALE NO. 2-m-73  
 .. \*g-NITSUA SCALE-m-61 (Ten. C)  
 .. \*h-SCALE NO. 61-m-73  
 4' i-SCALE NO. 61-m-73  
 2 $\frac{2}{3}$  j-SCALE NO. 61-m-61  
 2' k-SCALE NO. 61-m-61

\*Tuned sharp

172 a-d-e-i

173 b-e-f-g-h-j-k

## TRAPS: (By Accessories)

- p Snare Drum Tap  
 q Snare Drum Roll  
 r Bird Call  
 s Fire Gong  
 t Steamboat Whistle  
 u Horses Hoofs  
 v Door Bell  
 w Auto Horn

The above are played by stop-tongue movement only; the following are playable optionally on certain pedal pistons:

- x Bass Drum Tap  
 y Bass Drum Roll  
 z Snare Drum Roll  
 a2 Cymbal Tap  
 b2 Cymbal Roll  
 c2 Grand Crash  
 d2 Auto Horn

## COUPLERS: 65

	PEDAL	GREAT	SWELL
4'	PGSCL	SCL	L
8'	GSCLO	GSCLO	SLO
16'		SCL	L
	CHOIR	SOLO(L)	ORCH.
4'	S L		O
8'	SCLO	PGSLO	O
16'	S L		O

## Pedal Divider D-Ds

(Lower: Pedal and 8' Couplers)

(Upper: 4' Chimes, 4' Couplers, 4' Pedal Couplers)

C-P at 5 $\frac{1}{3}$ '

C-G Second Touch (pistons in Great key-check side faces)

Choir and Great Manual Interchange (pistons in Choir key-check side faces)

Echo Only Reversible (piston under right Solo manual)

String Organ: (by Stop-Tongues)

to Pedal: 197, 198,

to Great: 197, 198,

to Swell: 197, 198,

to Choir: 197, 198,

to Solo: 197, 198.

CUT-OUTS: (in drawer under right stop jamb) P. G. S. C. L. E. O. St.

CRESCENDO COUPLERS: 12

Pedal: to 2, 3, 4, 5;

Orchestral: to 4, 5;

String: to 3, 4;

Piano: to 1, 3, 4;

Tutti to 4' Master)

(First four groups above operated by one-way stop-tongues, with separate release tongue for each group, located above Solo manual; Master is reversible piston under left Solo, duplicated in Pedal touch.)

COMBINATION PISTONS: Dual 5; Absolute 76.

Pedal 10 (Nos. 1 to 5, manual pistons; Nos. 2, 4, and 6 to 10, pedal touches)

Great 10

Swell 10

Choir 8

Solo 8

(The above manual pistons operate correspondingly numbered pedal pistons on second touch, and also control sub and super couplers on themselves on first touch)

Echo 4

Orchestral 8

Tutti 10 (Nos. 1 to 5, manual; Nos. 4 to 10, pedal)

Tutti Duals 5

Couplers:

Great 2

Swell 2

Choir 2

Solo 1

(The above pistons do not operate sub and super couplers on their own manuals)

Tutti 1

ACCESSORIES: Manual

All Tremulants Off

REVERSIBLES:

Orchestral to: G, S, C, L

16' Manual Stops Off

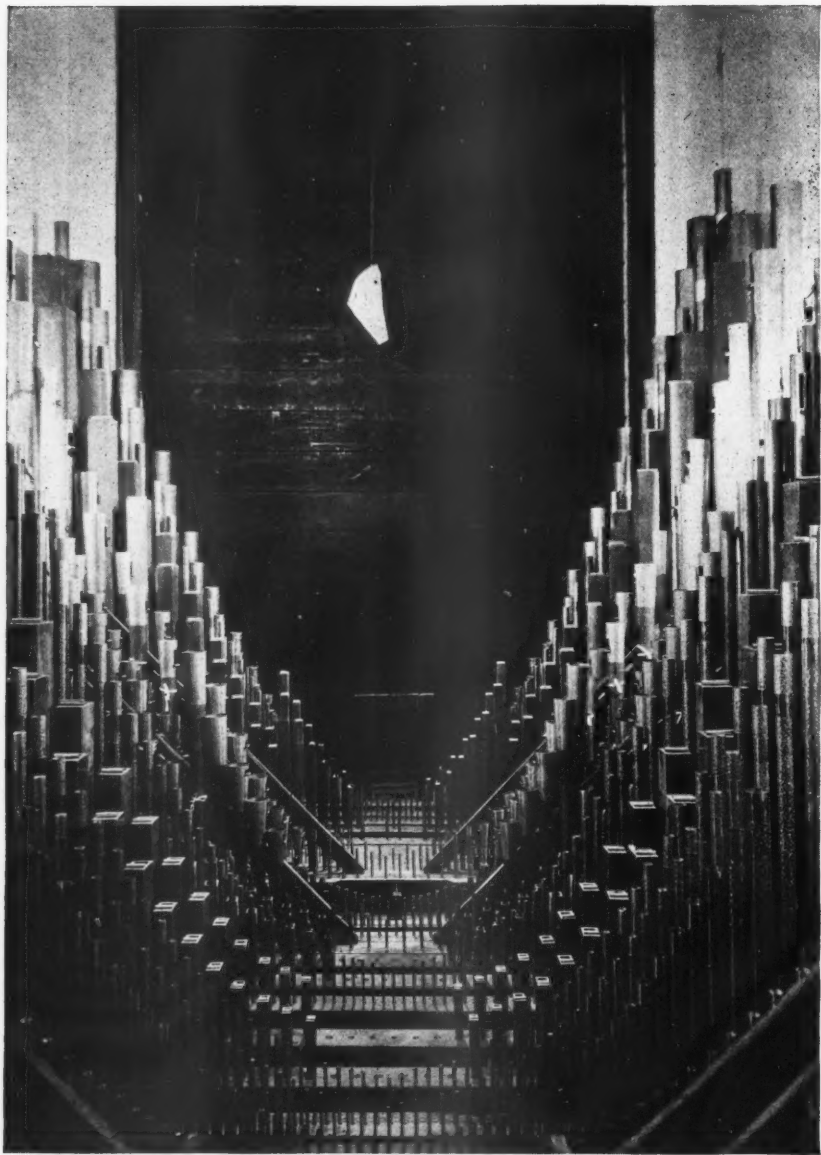




IS IT SHARP OR FLAT AND HOW MUCH?

It's neither; it's just right when this gentleman and his invisible accomplice at the other end of the wire — wherever it may be — have finished their day's work





LET'S STEP INSIDE AND SEE FOR OURSELVES

Face to face with the most important but almost invisible flesh and blood of an organ. We are looking down the "valley of ten thousand" pipes — the Swell Organ of the Eastman Theater





WHAT'S WRONG HERE!

Has this little fellow a cold? Perhaps he has a frog in his throat! Or maybe he is father's pet and just out for a fond caress! Here we have a picture worthy a prize at a photographic exhibition



16' Pedal Stops Off  
 16' Couplers Off  
 (The above 3 are pistons and do not move  
 the stop-tongues; indicators are supplied)

Echo Only (with indicator)  
 Full Organ (adjustable)  
 Chimes Dampers On or Off  
 Carillon Dampers On or Off  
 Echo Harp Dampers On or Off  
 Tremulants Off

Stop-Tongue Cancel for Dual Pistons  
 (Rocking-tablet in right Great key-  
 cheek, cancelling drawn stops without  
 visibly operating stop-tongues)

7 Traps to 7 Pedal Organ Pistons (oper-  
 ated by rocking-tablet in right Great  
 key-Cheek, throwing off Pedal Organ  
 combinations)

#### CRESCENDO SELECTIVES:

Diapasons. Strings. Reeds. Tutti.  
 (Operated by four pistons in right Swell  
 key-cheek)

#### INDICATORS:

5 for Dual Pistons  
 6 for Crescendos  
 Master Crescendo  
 16' Manual Stops Off  
 16' Pedal Stops Off

16' Couplers Off  
 Echo Only  
 Full Organ

#### ACCESSORIES: Pedal

##### CRESCENDOS:

Pedal  
 Great and String  
 Choir and Orchestral  
 Swell (and Master)  
 Solo and Echo  
 Register (Variable)

##### REVERSIBLES:

Full Organ (duplicated in manual piston)  
 G-P. L-P. L-G.  
 32' Bourdon  
 32' Bombarde  
 Master Crescendo (to No. 4) (duplicated  
 in manual piston)

Full Organ Pistons 4 to 10

Pedal Organ Pistons 2, 4, and 6 to 10

All Pedal Couplers On

All Pedal Couplers Off

All 16' manual stops and couplers off

All 16' and 4' Manual Couplers off

3 Damper Controls (at left toe edge of cres-  
 cendo pedals 1, 3, 4)

2 40-h.p. Orgoblos





AND NOW LET US STAND A MOMENT

In silent reflection beside this gentle little  
pipe—must be the top c<sup>4</sup> of the Piccolo, I guess.

And when the last pipe of the Eastman Theater organ was put in place the world's largest theater organ was done forever; done for good or ill; done for the progress it achieved, done for the opportunities it missed — and progress will be achieved and opportunities missed every time mankind sets itself to the task of building any great art work. The world of today is a world of progress. Things tomorrow will be better, must be better



# New York Celebrates an Organist

*Samuel A. Baldwin Honored at 900th Recital*

**M**R. SAMUEL A. BALDWIN, organist and director of music of the College of the City of New York, who in effect is the municipal organist of the Metropolis, played his 900th recital on the afternoon of Sunday, May 20th, 1923, and was the recipient of high honors from the City and the College students. It is very easy to say the City honored Mr. Baldwin on this occasion, but it is not so easy to prove the assertion. It was Mr. Baldwin, who, by his life, his art, his influence, has done honor to the City — men like this are an honor to any city.

The 900th recital was given under the auspices of the Mayor who was represented by the Hon. Philip Berolzheimer, City Chamberlain, who is in charge of public music in the City of New York. Chamberlain Berolzheimer is a familiar figure to the musicians of the Metropolis. He is a musician himself, a serious and accomplished organist; his own residence organ affords him many happy hours of relief from his strenuous duties in behalf of the City. And it was fitting that he should be the official chosen to represent the Mayor.

Mr. Baldwin's programs are an honor to the City and the College. He plays all schools, and is always right up to the minute in his selections. Every Wednesday and Sunday afternoon through the season he plays a recital in the Great Hall of City College, using annotated programs which are later bound into book form for preservation.

## THE 900TH PROGRAM

Franck .....	Choral No. 3
Widor.....	Adagio (6th Son.)
Bach.....	Fantasia and Fugue Gm
Beethoven .....	Adagio, op. 27-2
Baldwin .....	The Vision
Wagner .....	Good Friday Music
Schubert .....	By the Sea
Thiele.....	Theme and Finale A-f

Mr. Baldwin's appearance was greeted with prolonged applause. He is rather a model of deportment for a concert artist appearing before the same audience year after year. There is no pretense, no

straining for impression, no conceit. He treats his audience with courtesy and consideration and they in turn give him their profound respect; and of their own volition they add their admiration. He has none of the mannerisms to which artists are subject.

His playing is smooth, and honest; there is no bluff anywhere about it. When he chooses, he can do a bit of color work that is marvelously beautiful, even though the instrument is but a small four-manual. And when he wants to, he puts on one of the most difficult bits of organ literature and plays it with profound ease. The way he played the Thiele VARIATIONS was a pure delight for the unconscious ease with which he did it. Occasionally his latent poetic inclinations, which are always more or less in the background of his thought and mood, come to the front and produce such a picture as he painted with his *BY THE SEA*.

His Bach FANTASIA in G minor was played forte and with greater brilliance than I have heard others apply to it. It seems to me that to play any counterpoint forte and adagio or even andante is an absurdity; it must either be adagio and piano, with all the beauty of tone the modern instrument can supply, or, if we prefer to take it forte, it must then be allegro vivace - just as much so as we can make it. Mr. Baldwin's interpretation was eminently satisfying. This FANTASIA is, when played with strong registration, a magnificent bit of music; to play it slowly thus, completely defeats it, unless to the slow rhythm we add a rich beauty of tone to match.

His Franck was more satisfyingly interpreted than even the French organists themselves can do, so far as my observation goes. By strenuously keeping awake and alert, Mr. Baldwin maintained a vigorous interest that never let down, as is the case with the French tradition of playing it. I would say that Mr. Baldwin is not a man of tradition. He rather inherited City College than acquired it, and he just settled down in it to do, as he expresses it, "a good job". And his job is well done, eminently satisfying. Because of the rich





GREAT HALL — COLLEGE OF THE CITY OF NEW YORK  
The scene of 900 recitals played by Mr. Samuel A. Baldwin. The Console can be moved to any part of the stage or taken into the auditorium if desired



variety of his programs it would be difficult to name a player whose work could be heard with pleasure as frequently as Mr. Baldwin's.

Few know him as a composer for the organ. The RHAPSODY, a manuscript study intended for orchestra, displayed solid musicianship, the kind of musicianship that springs from those who are professional musicians because they love music and not because they delight in the science of counterpoint. It is, to my mind, in the same class with a SYMPHONY I heard some years ago played by the Philharmonic and composed by the grand old man in music, Paderewski. I do not know which work would better stand the scrutiny of close examination of texture; I only know both alike impressed me as being music that came from a man's heart rather than his brain.

At the close of the seventh number, the recital was interrupted by a presentation of the Flag of the City of New York — presented to Mr. Baldwin by Justice Charles L. Guy, representing the Mayor, who was introduced by the Hon. Philip Berolzheimer, Chamberlain of the City. This presentation was followed by the bestowal of the Guilman Organ School Gold Medal, made possible by the interest of Chamberlain Berolzheimer in music in general and organ music in particular; Dr. William C. Carl, director of the School, presented the medal and lauded Mr. Baldwin's accomplishments in music.

When these formal presentations and their accompanying addresses had been made and Mr. Baldwin had returned to the console, a most human token of esteem was given in the form of a large box of flowers which one of the young students of the College hastily brought up the side aisle. The student body wanted Mr. Baldwin to know of their enjoyment of his music, yet did not want to intrude on the pomp and ceremony of this occasion, fostered by the Mayor and the Chamberlain. So their spokesman came to the platform when the way was clear, and in a few words made the presentation to Mr. Baldwin.

Mr. Baldwin's response to the presentations was very much true to himself —

just a few words spoken naturally and with deep emotion by an honest man and a hard worker who was deeply touched by the honors showered upon him.

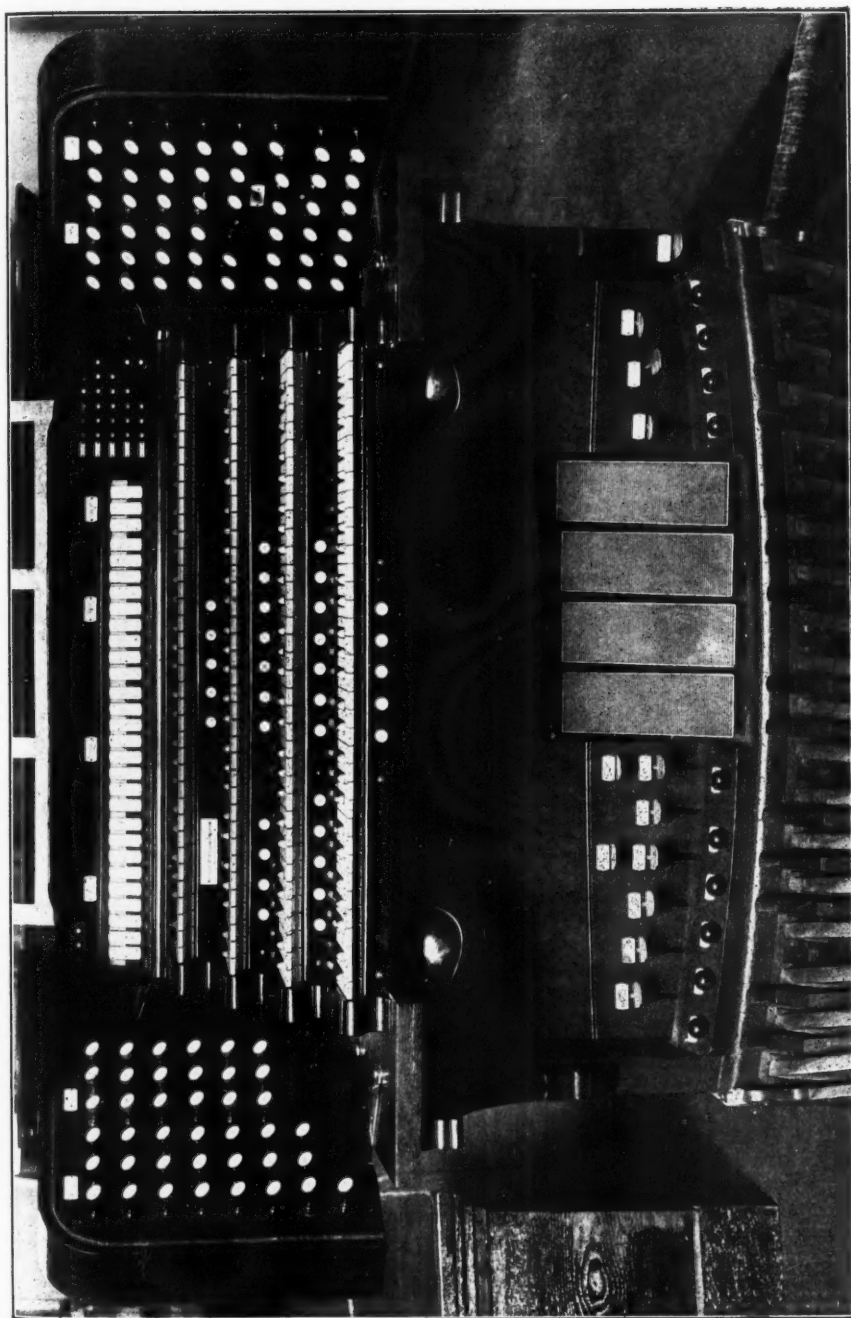
It was abundantly fitting that the City should take official recognition of the sterling work of a good man and great artist, and what better occasion could there be than his 900th recital? To be sure, there is the hoped-for 1000th — but why delay honors that have been so abundantly earned already?

Mr. Baldwin's record for the season is summarized as follows; where there are two figures, the first gives the number of compositions used and the second tells how often they were presented on the programs:

		Recitals began Feb. 11, 1908
	900	Recitals to date
	58	Recitals this season
1336	7134	Compositions in the 900 recitals
269	494	Compositions this season
88	....	Compositions new this season
34	59	Sonatas and Suites
106	157	Miscellaneous
107	216	Transcriptions
22	62	Bach
19	50	Wagner
3	11	Tchaikowsky
6	10	Guilmant
5	10	Widor
7	9	Yon
5	9	Beethoven
2	5	Vierne
11	18	American Sonatas and Suites
40	51	American Miscellaneous

Though New York has no official municipal organ — and is perhaps better off without one unless politics and municipal music can be completely divorced, which has never yet been the case in any other City that has tried the experiment — it has in the safe repository of City College, something much better, something of which every American organist can be proud — an American born organist of the first rank of whom all organists and musicians can be proud.—T.S.B.





CITY COLLEGE CONSOLE

Built by Mr. Ernest M. Skinner, played by Mr. Samuel A. Baldwin, and enjoyed by the whole City of New York



# Unit vs Straight

## VI. — Unit and Straight Compared

L. LUBEROFF

I HAVE read the articles on the above subject and must confess that this matter has aroused a great deal of interest with me. Since I have experienced in the past years, through my connection with the organ marketing field, almost every imaginable specification, I will give my opinion, based on actual facts — both from a buyer's and an organ builder's standpoints. Of course, it isn't difficult to attack a certain evil affecting our industry, as the arguments for and against the Unit Organ (according to the stand from which you view the subject) are plentiful. Let us start from a theater manager's position.

The organ salesman tries to "feel out" how the land lies, and asks as many questions as the customer will stand for — then he maneuvers accordingly. If he represents a Unit Organ Builder he uses every persuasive argument and, somehow or other, he impresses the manager and makes him believe that no organ, excepting the Unit, will take the place of an orchestra. The purchaser, in many cases, goes to some professional musician for advice and, if he interviews the so-called "legitimate" musician, we invariably find that the manager will not favor the strictly Unit Organ, and vice versa, if he consults with a "trick" organist who finds his audience highly pleased with "jazzy," dramatic, and characteristic playing on brilliantly voiced stops. Of course, there should be taken into consideration the policy of the theater, the use of an orchestra, and the class of patrons catered to, from which can be decided the most desirable specifications.

Since competition is very keen and different organ builders are represented, the points for and against Units are presented by each representative and the customer becomes the victim of the salesman whose arguments, terms, and delivery, etc., are most attractive; and the salesman whose organ imposes the fewest physical changes in building and the least expense is usually the salesman of the stock Unit Organ — where everything is condensed to the limit. However, I find that the music directors of

the large syndicates (two especially) always select the Straight Organs, partly unified but mostly duplexed, and insist upon having little, if anything, to do with high pressure or Units. And, strange as it may seem, in nearly all cases they give us all the space that their type of organ requires. These men are musicians who desire plainly to regard the organ reverently.

I have studied every type of organ, whether strict Units of 116 stops from 14 elements in a three-manual console — straight organs, duplexed or semi-unified. A combination of the three latter type instruments is what I shall always recommend for the theaters, for several important reasons. I will try to make them as clear as possible, and I believe the reader will realize that the facts which I will set forth negative most virtues of the Unit Organ. The tremendous cost of the Unit action is so great as compared to that of Straight or duplex organs that it is the duty of each and every one of us to recommend a Straight organ on varied wind pressures, partly unified on such stops that lend themselves favorably to unification, but mostly duplexed, and, in that, way, maintain good balance of ensemble and especially great variety of tone character. I venture to say that if the customer only knew how much of his money goes toward action cost when he buys a Unit and how much to tone character, he would look upon the strict Unit Organ as a product built along lines of false economy, if music and not mechanism is what he is buying. To clear the situation, if any one feels skeptical as to the truth of my statement, why not have the action cost of some Unit Organ builders published, then see whether my argument is substantiated? We shall see then why fifteen thousand dollars will only buy a modest Unit, as frankly admitted by Mr. Elliot.

In giving my views, I do not condemn the possibilities of the Unit Organ; I merely advocate a limit to unification on account of the tremendous cost of action and the necessity for preserving a good ensemble and,



most important, to discourage the manufacture of stock organs. Why not place the difference in cost of Units as compared to Straight Organs in the actual tonal appointment of the instrument, not in just a series of pitches, but in a wide variety of different tone character and pressure, which are major factors in the making of a fine organ?

If any reader has ever experienced the selling of an organ to a theatrical man, he will stand ready to agree with me that, in reviewing the Unit industry, one is sometimes forced to the conclusion that certain organ builders believe it possible to make a Unit Organ sound entirely better than a well-balanced Straight orchestral organ.

If I remember correctly, the subject sifted down to one point in favor of the Unit and that was shortage of or insufficient space. It is very likely that, in a few instances, sufficient space cannot be found, but these are very rare. Is it not reasonable to assume that, when a man can pay twenty-five or fifty thousand dollars for an organ, he is willing to give all the necessary space for its reception? Why do not our Unit Organ builders come out with the truth in the matter and admit that they do not care to ask for more space because their original intentions, at the time they are selling the instrument, is to induce the buyer to install a Unit? I have yet to see the high class organist who would prefer to play a fifty thousand dollar unified organ rather than a fifty thousand dollar Straight, partly duplexed, orchestrally appointed instrument. How many theaters can we all name, costing a million and upwards, where any amount of space could not have been assigned by the architect if the builder had given the correct measurements for the organ space and recommended a Straight Organ? I can show several theaters that could have doubled their space and tripled it, if demanded to do so. So Unit Organ builders cannot honestly advocate the Unit as most appropriate and blame it on limited organ space, when the probabilities are the Unit Organ is already in stock or parts of it have already been made up.

To be able to further discuss the points raised on this subject we must not confuse the proper definition of Units and Straight Organs. I have often heard organists remark that this is a specification of a Unit Organ because a Bourdon, Tuba, or Bassoon was unified at 16', 8', and 4' pitches though

the rest of the instrument was a duplexed organ. Unifying one or all of these three stops is perfectly legitimate, especially if money is limited. This arrangement is actual economy in building an organ; but, unifying on more than one manual on almost every stop becomes a different problem entirely and is a so-called Unit and is very objectionable on account of the terrific difference in cost of a Unit action as compared to Straight Organ construction with either duplex work or two or three stops unified. Some builders say that they prefer to build a Unit and that it cost them nearly as much to duplex. This is due to the set standards of manufacturing by that particular builder. Then it is for him to change his standards and to realize that the same principles of economy underlie the organ industry as any other first class manufacturing business. If such builder expects to stimulate demand for organs, the question of factory standards should be definitely settled once and for all. If it's Straight Organs let it be such and nothing else. We should not expect the public to pay outrageous prices for something which they know nothing about and it is for the organ builder to see that the customer's dollar goes as far as possible in the buying of an organ.

Some time ago I had a customer bring me the appended specification for a bid. This scheme is a Unit and a fine example of an objectionable organ on account of expensive action arrangement. We warned our prospective buyer that he could save \$5,000.00, if these same stops were rearranged, but he was strong-headed, stood pat, and we built the organ; now he wishes he had followed our advice. Here is an idea as to the cost of this Unit Organ from action standpoint. This organ is well worth \$22,500. "as is," if the builder would enjoy a fair profit. The same registers, plus a few more arranged according to analysis No. 2, cost \$16,500. Notice the limited amount of Unit work, the solo stops on top manual and the usual three-manual couplers. And the grace and beauty of duplex on the Great and Accompaniment. Notice also the two independent swell boxes which Specification No. 1 lacks on account of unifying from each chamber.

Now, allowing the fact that the Unit Organ has more variety, is it worth \$6,000. for that additional variety, when \$6,000. will buy eight to eleven stops from almost



any builder? Wouldn't you rather buy eight additional individual tonal elements and couplers than a lot of unification?

The inception of the Unit Organ, we must all admit, was the first cross-road that pointed toward and encouraged the manufacture of stock organs and the commercializing of our industry. Stock organs unified look good on paper, sell quickly on ready deliveries, can fit the average theater with hardly any consideration for surrounding conditions, and usually require very little space alterations. Again, the buyer who is willing to pay a premium, because he believes he is buying an orchestra when he installs a Unit, has been a pretty "fat bone" for the builder, who naturally finds it more profitable to build stock Units rather than Straight Organs. I challenge any builder who can reasonably contradict this statement.

Heavy pipe scaling to get tone balance on each manual and full organ in Units certainly makes good trade talk. With a few stops in a three-manual Unit how can any builder promise manual balance, when it's a pretty tough job to secure even a good full organ balance with the present day demand in a theater organ for solo stops?

Is not the balance of full organ directly dependent upon the elementary tonal resources of that particular instrument? Ten stops in a Unit of three manuals would just make up good foundation for a Great (Orchestral) manual, then how can any man make these same stops balance a good Swell (Solo) or Choir (Accompaniment) except he unify at somewhat different pitches and different names? yes, looks good on paper, nothing else.

If any organ builder claims that a separate magnet for every pipe will give the organist a quicker action, tell him that if a reliable, electro-pneumatic action is quick enough, we don't want it more responsive. We have all seen many fine electro-pneumatic actions where separate magnets for every pipe were NOT used. Double and pizzicato touches can enhance the orchestral possibilities of the instrument, but first, we must find the player who can or will use these features.

Secondly, consider also the great importance of lowering the cost of upkeep and the great necessity for simplifying, not complicating, any more than absolutely necessary, the intricate mechanism of our noble instrument.

Since we have, in nearly all cases, found the architects or the owner only too willing to increase the organ space if demanded by the organ builder, then the life of the Unit industry depends almost entirely on ourselves, and we should bear in mind that the customer primarily is buying tone, not altogether an electrical marvel, and we must fight with all our might for the former and touch very lightly on Unit work, so that the most money goes for tone character (through manufacturing economy) and not piteh and action cost.

Let us, therefore, shout ourselves hoarse, extolling the virtues of the Straight Organ and resort to Unit action only where conditions actually force us in that direction. And it is our duty to discourage Units altogether if organ builders continue commercializing the organs in stock, charging tremendously high prices but disregarding the necessity for artistic results. Can organ builders honestly assure satisfactory results from any stock organ — built before it knew where it was going — charging customers 10% extra for dividing it? If there is actual economy in stocking organs, can we believe the customer is getting the benefit therefrom, in view of the prices we all know Units are tagged with? When the Unit Organ salesman "bucks up against" stiff competition, he can give a 25% or 40% discount — when he finds himself "slipping" — quick as lightning — too generous to be true, but it's a known fact — where do these tremendous discounts come from? Should an industry like ours be built on such weak and greedy principles? Surely the dignity and pride of the noblest instrument has been torn down and bled, without mercy, by such poor business policies. I call upon American organists to do their duty, to voice their candid opinions like I do mine and stand true to ideals. I strongly advocate the practise of economy in organ building, eliminating expensive and unnecessary action equipment; look upon the great beauty of an organ through its simplicity. Buy a combination of Straight and duplex organ, with little Unit work, and in that way force the stock organ manufacturers to realize that an organ is not an instrument that can easily be commercialized.

Not so long ago I came across a specification of one of the finest examples of guesswork regarding organ manufacturing cost which was submitted by a man pur-



ported to be an organ architect. His knowledge concerning organs must be wide, from organist and "book" standpoint, but he does not know the tremendous cost of the Unit action — which he employed elaborately, the prices ranging as high as \$55,000, though the contract was awarded for \$31,500. I urge all organists to consult with organ builders when making specifications. The player's ideas are valuable and indispensable to builders, and with such cooperation organ building will become standardized. "Wild cat" action cost will disappear and under such principles the perpetuity of the organ industry will be assured and the business will flourish, not on a guess and profit basis; accuracy and economy will be two of the guiding factors.

## NOTE

Mr. Luberoff is Eastern Sales Agent for M. P. Moller, Inc., who have done a great deal of theater work in competition with Unit builders, and has himself contracted for both Units and Straights, perhaps in greater number than most of his confreres.

COST: \$16,500.

Wind 10 in. Tuba 15 in. Box 7 in.

## SUMMARY:

- 16 Voices
- 17 Ranks of Pipes
- 42 Stops
- 26 Borrowed

1325 Pipes

## PEDAL:

- 1 16' Diapason No. 8 G
- 2 .. Tibia Clausa No. 18 A
- 3 .. Bourdon No. 27 S
- 4 8' Violoncello No. 9 G
- 5 .. Concert Flute No. 20 A
- 6 16 Tuba No. 25 G
- 7 8' Tuba No. 25 G
- A Chimes B

- a Bass Drum
- b Tympani
- c Cymbal
- d Triangle
- e Chinese Gong

## GREAT:

- 8 8' DIAPASON — 85
- 9 .. VIOLONCELLO — 73
- 10 .. CLARABELLA — 85
- 11 4' Violoncello No. 9
- 12 .. Clarabella No. 10

- 13 2 $\frac{3}{4}$  Violoncello No. 9
- 14 2 Violoncello No. 9
- 15 16' Clarinet No. 26 A (t. c.)
- 16 8' TUBA — 85
- 17 4' Tuba No. 16
- B Chimes — 20
- Tremulant

## ACCOMPANIMENT

- 18 8' TIBIA CLAUSA — 85
- 19 .. Violoncello No. 9 G
- 20 .. VIOLONCELLO CELESTE - 73
- 21 .. CONCERT FLUTE — 85
- 22 4' Violoncello No. 9 G
- 23 .. Concert Flute No. 21
- 24 2' Violoncello No. 9 G
- 25 8' Tuba No. 16 G
- 26 .. CLARINET — 73
- C Harp — 49
- D Marimba C
- f Snare Drum Tap
- g Snare Drum Roll
- h Castinets
- i Tambourine
- j Tom Tom
- k Chinese Drum Top
- l Chinese Drum Roll
- Tremulant

## SOLO:

- 27 16' BOURDON — 97
- 28 8' HORN DIAPASON — 73
- 29 .. VIOLIN — 73
- 30 .. VIOLE CELESTE - 146 (2 Rk.)
- 31 .. Bourdon No. 27
- 32 4' Violin No. 29
- 33 .. Viole Celeste No. 30.
- 34 .. Bourdon No. 27
- 35 3 $\frac{1}{5}$  Bourdon No. 27
- 36 2 $\frac{3}{4}$  Bourdon No. 27
- 37 2 Bourdon No. 27
- 38 8' FRENCH TRUMPET — 73
- 39 .. FRENCH HORN — 85
- 40 .. KINURA — 61
- 41 .. VOX HUMANA — 73
- 42 4' French Horn No. 39
- E Glockenspiel — 37
- F Orchestral Bells E
- G Xylophone — 49
- Tremulant
- 23 Couplers
- 2 Crescendo Chambers

NOTE: Again we must caution the reader not to compare these two specifications. There is a difference in cost of \$6,000. in favor of the Unit. If a comparison of values is to be made, the reader should add



to this Straight specification \$6,000. worth would make considerable difference in the of registers and stops. And this addition, instrument, as the reader well realizes. — invested almost exclusively in pipe work, . THE EDITORS

COST: \$22,500.

Wind 10 in. Tuba 15 in.

		PEDAL	ACCOMP.	ORCHESTRAL	SOLO	
1	16'	73 DIAPASON (Diaphonic)	16-8-32	8	8-8	8
2	..	85 TIBIA CLAUSA	16	8-8	8-4	8-4
3	8'	85 VIOLIN I	8-4	8-4	16-8-4	16-8-4
4	..	146 VIOLINS II	8-4	8-4	8-4	16-8-4
5	..	85 VIOLA		16-8-4	8-4	2
6	16'	97 CONCERT FLUTE	16-10 $\frac{2}{3}$ -8	8-4-2	16-8-4-2 $\frac{2}{3}$ -1 $\frac{1}{2}$	8-4-2 $\frac{2}{3}$ -1 $\frac{1}{2}$
7	..	85 TUBA	16-8-4	8-8	16-8-4	16-8-4
8	8'	61 FRENCH TRUMPET			8	8
9	..	61 FRENCH HORN			8	8
10	..	61 CLARINET	8-4	8	16-8	16-8
11	..	61 KINURA			8	8
12	..	73 VOX HUMANA		8-4	16-8	16-8-4
A	..	20 Chimes	8			8
B	..	49 Harp Marimba		8		
c	..	Glockenspiel		8	8	8
	4'	37 Orchestral Bells		4		4
D	..	37 Xylophone				4
a		Bass Drum	a			
b		Tympani	b			
c		Cymbal	c			
d		Snare Drum Tap		d		
e		Snare Drum Roll	e	e	e	
f		Triangle		f		
g		Castinet		g		
h		Tambourine		h		
i		Chinese Gong	i			
j		Tom Tom		j		
k		Chinese Wood Drum		k		
l		Birds (2) separated		l		
m		Sleigh Bells (2) separated		m		
No Couplers						
1 Crescendo Chamber						

#### Summary:

12 Voices  
13 Ranks of Pipes  
85 Stops  
73 Borrowed  
973 Pipes

NOTE: In comparing the relative merits of the Unit and Straight specifications the reader is cautioned that our method of presentation somewhat unfairly represents, at a casual glance, the greater content of the Straight and the lesser content of the Unit. But to print the Unit in the form of the Straight would only bury the Unit's actual content beneath a mass of pipeless borrowings. Our choice between these two

evils is in favor of presenting Straight specifications as is the accepted practise and Units by their content only. This imposes upon the reader the task of studying the Unit specifications with better than the average concentration devoted to specifications. The relative value of comparative Unit and Straight specifications will not be so superficially apparent as we may think from past prejudices, else one or the other would have been driven from the field e'er this. We ask the reader's concentrated study for the subject to the end that organ building in America may be fostered intelligently by every serious player—as is our duty.—THE EDITORS



## VI. — The Unit Proposition Discussed

ARPARD E. FAZAKAS

Mr. Fazakas is a builder who is very well known in the Metropolitan district; he is at present completing one of the largest church organs in the East.

IN REPLY to the long discussion of the Unit Organ, I would say that the whole system is fundamentally wrong. When a foundation is wrong, how can the superstructure be right? The fact that the defenders of this system are obliged to go into numerous details, to my mind evinces the weakness of the whole system, as apologists must always find recourse to verbosity.

It is very interesting to me to observe the sudden and enthusiastic trend towards the usage of mixtures. For many years, the word Mixture created combativeness in the souls of most of the builders, one in par-

ticular whom I will not mention. I have always been a warm espouser of the employment of Mixtures for the simple reason that well balanced Mixtures should form an integral part of the instrument, as necessary in medium and large organs as the Diapasons themselves.

To read the specifications and comments now, one would suppose that a Mixture was a new discovery. Of course I need not comment on the atrocious practise of synthetic mixtures. A cheap builder will always use this method of producing Mixture tone, but the fact remains that all methods of producing organ tone of different pitches from the same rank of pipes is a compromise, and as such can never find justification as artistic procedure. The only possible argument that I can see for a Unit Organ, is that of space; it seems to me that if there is not room enough for an organ without resorting to such practises, it is better not to build an organ.

## VI. — The Unit Answers Its Opponents

J. B. JAMISON

MR. JAMISON ANSWERS

We are indebted to Mr. J. B. Jamison, of Lafayette, Ind., representing the Estey Company, for the following answer to the various discussions of his original April article. When thought thus answers thought the greatest light is shed on any subject; this stage of the discussion should be followed most carefully and critically, for the good of the organ's future.

WHEN I first received proofs of the answers to my article in the April number, I read them over and found nothing to change my expressed opinion, or to show that the men who wrote the answers had — with a few exceptions — given the subject more than superficial thought. After reading the criticisms over many times since, I feel the same way.

I wrote you on receipt of the proofs that I would not make any reply to these an-

swers, saying that "each man had his own opinion, which he would doubtless prefer to any I could suggest," and turned the whole matter aside as modestly as could be.

But I have been thinking the matter over in another light for the past week and have come to the conclusion that if this discussion of the relative merits of the Unit and Straight systems is to get anywhere and amount to more than a farce the thing to do is to go through with it to a finish and show up the truth where it is covered by ignorance or bias.

There will always be that class of person that will attempt to talk on things on which he is not informed, who will invariably give himself away by some foolish statement. This disputant deserves little reply for his own enlightenment but the SUBJECT does deserve that his published criticism should not go uncontradicted and unchallenged. I passed the whole thing up with a laugh at first but shall take another fling at it in justice to my friend, the Unit System, who asks that fairness be shown in judging him,



and that nothing but facts be brought against him.

I want, therefore, to take up each reply separately and try sincerely and clearly to make progress, instead of letting a false impression persist.

#### "A BUILDER'S REPLY"

(Page 276)

This writer is as diplomatically conservative, as a tactful builder should be when a subject as important to his business success as the Unit System, is being publicly discussed. He adheres to the "middle course," which is, strictly speaking, sitting on the fence. He is fair enough to say that the "Straight Organ is very much limited." He "personally does not like Units." If he would say how much of the middle course should be unified we would get nearer to what he has in mind.

#### BUILDER'S REPLY NO. 2

This writer is also handicapped by financial restraint. His remark that "some of these Units will give action trouble within the next ten years" is most naive. Yes, we admit they will. Especially those that are played six to eight hours seven days per week in theaters. (Though I know of several Units that are ten years old and are still going strong in their original jobs, and one, which I sold five years ago to a local theater, has never caused more trouble than an occasional cipher, though it has been played more hours in that time than a church organ in forty years.)

#### BUILDER'S REPLY NO. 3

Now we are getting out of the woods. Here comes a man who owns an opinion.

He is quite right in saying that when I wrote the article I considered there was room for improvement in current Units. My very modest and more than fair approach to the subject in which I admitted that crudities of tonal layout hurt present day Units, was followed by a plea to the fairminded not to blame the system for the sins of individual builders. This gentleman prefers facetiousness to fairness.

The study of Unit Organ registration does demand brains and does reward them by an abundance of new timbres and a delicacy of balance of accompaniment to melody that no Straight Organ can give at the price my specification sells for. I am not speaking of a small Unit Organ with a few stops, but of a large Unit with 170 stop-keys and three manuals, which will keep

a good man busy for years exhausting it. His remark about "full organ" is misplaced inasmuch as full organ is out of place in a theater except at very rare and occasional times when for less than a minute — actual time — it has its uses. In designing a theater organ variety is considerably more important than "balance of full organ." This accounts for the steady failure of the average Straight builder to make even a passably good theater organ. The Straight builder would not attempt to go at it on Straight system methods if he had studied the theater, or the psychology of its spectator-audience. Please observe the nicety of word choice. When and how much is a spectator an audience? When does he resent becoming an audience? When, on the other hand, does volume make him forget that he is audience and exist simply as a spectator or emotional receptacle? In still other words, when does aural quantity increase optical receptiveness?

Forget the balance of full organ in the theater if money is to keep you from having both that and VARIETY. Get the variety, forget the balance. The diapason allusion will be taken up in a subsequent reply of this article.

#### MR. DEL CASTILLO

The statement that a two-manual Unit sold for \$20,000.00 is a poser. Personally, I should like to pocket the profit made at that price. Also, personally, never having heard of a two-manual Unit that did sell for that amount of real money, I explain the matter by the usual process — that \$20,000.00 is the theater's advertised price of the organ and its actual price was between \$8,000.00 and \$11,000.00. It is not fair to let an implication stand that a two-manual Unit CAN cost \$20,000.00. In the first place no Unit builder would stop at two manuals for that money and in the second place no intelligent buyer would choose it. Lastly, in case, by some miracle, that the actual money paid was \$20,000.00, then the exception should not be allowed to color opinion that Units thus cheat the buyer. I resent that type of argument. The Unit may also have had a good proportion of its specification made up of traps and percussion work, thus further reducing the pipe content. That specification should be printed with the sworn-to price and the world let in on the deal.

Mr. Del Castillo's criticism of the omission



of sub and super couplers for each manual to itself is open to argument. I gave instead, inter-manual couplers. These will permit as much volume as the other type and much more variety. I admit I should have included 8' inter-manual couplers as well. With a three-manual Unit his objection to some of the 8' stops not being supplied at all pitches is partially answered by the inter-manual couplers which will permit a duplexed stop (pitch) being had, at a sub or super pitch. But the main reason why we do not unify the reeds so completely is that the middle voice of a reed is by far its best ground and it loses characteristic color in the top notes. The Unit designer gracefully admits this by leaving the Clarinet and Oboe at 8'. The shrillness of tone to which he alludes is optional. The organist can draw it or not. It has its uses, this high pitch of the flutes and strings. A twenty-stop Unit has enough 8' middle ground, too, to stand on its own feet. The crescendo pedal is not connected with the shrill work, as I explained.

Second touch and pizzicato — which are denied as much importance as I ascribed to them — are important to the same degree as their manipulator's ability to use them is proficient. We all know that they provide effects impossible to get by any other means, and that very few organists have ever had a chance to try a pizzicato touch. Neither is the sustaining pedal which I listed under Great Sostenuito properly understood. I have heard effects obtained from it that were the finest of any nature whatever I have ever heard from any organ. The writer finally concludes with the statement that it is impossible to keep the contrasting registrations distinct. He calls it the "unanswerable objection to the Unit." If I get what he means, the same objection will obtain in any kind of organ when inter-manual couplers are used. The only way to avoid what I think he means, is to put every stop in a separate swell box.

#### MR. GREGORY

Mr. Gregory's article is in a kinder, fairer vein. I should like to meet him and talk with him. The first question I would ask him is "how large are the four Units you have played?"

I want to refer Mr. Gregory and the reader to page 268 of the May number of *THE AMERICAN ORGANIST* in which Mr. Buhrman in the last paragraph of that page

doubts the ability of the listener to distinguish in tone colors between the extended bass and the independent bass. The ear is not accurate. It takes years of training in listening — knowing what to listen for — to make such distinctions. A properly extended bass — such as that of the good Unit stop run down to 16' — is graduated larger towards the bottom end. The pipes would follow a curved rather than a straight line scale ratio. This when well done practically obliterates the "break." The inability to do it is the big reason why Straight builders have attempted Units with such disastrous results. When more than half a dozen stops of medium volume are going at once it is hard to tell in any case. There is a science of listening. These differences show up only under special tests.

Whereas in a small Unit the claim should not be made, my experience is that in a fair sized Unit of ten to fifteen stops, with the pitches well supplied, there is enough real variety of color to keep a good man busy for years. The specification I drew up in my article will, as Mr. Medcalfe says, "bring tears of joy to most any Unit player." I gave a definite specification and then stated that it was a theater organ. I am still intent on keeping to that same point and making it clear.

#### MR. ELLIOT

I disagree altogether with omitting the Quintadena and Tibia Plena. The former provides accompaniment body and a piquante color. It cannot be successfully made synthetically. The Tibia Plena or Major Flute is the theater flute stop. It has a hollow ringing brightness and a tremendous fullness that is too lovely to omit or think of omitting.

The English Horn, however, can be made so well synthetically as to dazzle one with its fidelity to the real thing. Even on a small six-stop Unit I have done this. The Muted Horn is my name for what is generally called a Kinura.

That the pedal bass is a growling one may be due to a misunderstanding. The Bourdon is really a Gedeckt. The lighter flute tones I intended getting from 8' flutes of which there is a great abundance. There is also such a supply of 4' tones independently playable from the pedal as is rarely found. I like 4' strings on the pedal because they give "line" to an otherwise growling fluty bass.



I agree with Mr. Elliot that the specification I drew does resemble one of the earlier Hope-Jones specifications and I take that as a compliment. Hope-Jones had the right idea. He could not find organists to exploit it. They were so busy being reactionary and hostile they did not develop his devices musically. At that time the theater field was despised by organists of standing. Things are changed now, to the very opposite extreme. When real men sit in front of theater Units, we will hear colors we did not know existed, effects undreamed of by the orthodox devotees, and we will see these men of genius push from the bench the jazz type organist with the patent leather hair and the high school education. Mr. Elliot is fortunate in having Mr. Yon as the first example of this move of the future, playing on one of his Units.

#### SENATOR RICHARDS

I stated that the Unit system is particularly adapted to theater work and an answer to what I wrote should be based on what I claimed. I placed emphasis on the idea that "tunes" should be used often in theater playing, as no theater can afford to neglect them. Well done, there is nothing most of us like to hear better. Italian operá has survived on that basis. I did not, however, claim that the organist will "only require an ump-dum-dum (accent on the dum) accompaniment in the left hand to a melody in the right" or that "everything should be sacrificed to that style of playing." Neither is there anything in my article or specification that will support such a claim. I object to the unit system being attacked with such inaccuracies.

A twenty-stop Unit is a vastly different instrument from a twenty-stop Straight Organ. It contains more straight 8' sets than does the Straight organ (by the number of the pedal stops in the latter). A three-manual Straight Organ with twenty stops will sell for about \$12,000.00 (at least the same firm that makes the Unit I quoted at \$28,000.00, would build it for

\$12,000.00). The Unit at the larger price would have scales far larger than those of the Straight type job, be on at least ten inch wind where the Straight scheme would be at the most on five, and through the elaborate system of duplexing and unification, would surpass the Straight scheme in variety even more than it would in power and dignity. The Straight Organ played "full organ" would probably be smothered by the Tibias Plena and Clausa and the big Diapason alone of the Unit scheme. This value may not appear on paper but the two organs compared side by side would be entirely unlike.

The curved-scale ratio of the Unit pedal section with its lack of break, makes playing any or all of the Unit pedal stops on the manuals (any manuals you like) a privilege that does not fit into the Straight concept. These powerful pitches on the manuals make possible effects that are unforgettable and most valuable at times. Straight Organ manual stops, duplexed to the pedal, or unison separations applied to manuals, do not accomplish this 16' power and flexibility except in a feeble and impotent manner on a Straight scheme.

The Tibias are almost pure foundation tones. They back up the Diapason for this purpose and build up a reed in volume without tinturing it too much with their own color. Yet a Tibia Clausa drawn at 16', 8', and 4' with an effective tremulant is the well known prize stop of the average Unit — one of the most glorious organ tones known. But when you add an 8' Clausa or Plena to an 8' reed, you get mainly "more reed" — a little fuller, but with the reed color unimpaired. A Diapason does not do this so well or beautifully. Power without harshness.

The mutation stop question seems to be the rock on which the hair-splitters split. We are talking about something that we can hear, when we say that mutation stops in a Unit Organ (made from regular string and flute sets) make possible new synthetic colors impossible without them.

These new colors are big and readily audible. Some of them are strikingly beautiful. They increase the variety of Unit timbres amazingly. Some of the "reed" timbres, such as English Horn and Oboe, which can be made from them, are very fine. A true mutation stop can be set with a different temperament, yes, but this requires

\*Again we must caution the reader that there is no comparison whatever between a "Straight Organ with twenty stops" and "a twenty-stop Unit." The comparison is strictly between a \$28,000.00 Straight and a \$28,000.00 Unit — which, on the Author's figuring would be a Straight Organ of perhaps forty-five or fifty Registers, with the usual added stops by borrowing and duplexing, as compared with a Unit of twenty registers and its multitudinous borrowings and duplications. — Ed.



another set of pipes, good for that one purpose only. Its excess cost would not justify its being placed into a Unit scheme when the twelfths from flute and string (soft stops) do as well as they do.

As to price, I quoted my Unit specification at \$28,000.00, which was and is exactly \$3,000.00 too high. I wrote Mr. Buhrman to this effect some time ago, but after my article was published. I placed it at the excess price in order to have margin for possible sales contingencies. The real cash price of \$25,000.00 provides for the most expensive installation and construction possible. \$20,000.00 would build a good organ from the scheme I drew up. The claim that the price should be \$33,000.00 betrays complete ignorance of the Unit system from a constructional standpoint, and — a corollary — the musical side. I object to such writing's getting publicity on the grounds that inaccurate statements hurt the truth — which we all want to find and secure. When it is written, "Who wants to pay \$33,000.00 for a twenty stop organ?" the thing goes too far. It is NOT \$33,000.00 and it is, even more, NOT a twenty stop organ.

I want to add for the benefit of this critic of the Unit system, another good point that fits the system like a good glove. I mean the ancillary organ idea. The ability to play ALL the strings from one manual, all the flutes, etc. (at least mainly so, and if desired, easily arranged so as to be fully so) gives a flexibility of orchestration, a handiness of attack, a "control" that literally outclass the Straight Organ so far as to leave it out of the running. If desired the entire battery of strings can be swung into one melody or one manual, and any portion of them used at any pitches in an accompaniment to the melody on other manual. Nothing else approaches this flexibility of the Unit system which yields anything desired, exactly where and in what quantity

desired, by direct methods instead of involved ones.

Will everyone understand this and will they then deny that such direct flexibility is desirable, or will they continue to quibble and to ridicule a system that by its conception and construction embraces the best ideas that are being artificially grafted onto the Straight (and narrow) system?

I predict that the organ of the future will be so nearly completely unified as to be called a Unit Organ with supplementary Straight stops.

#### OTHER REPLIES

Mr. Bouchard likes Units. He bears out that the tonal possibilities are much multiplied by the Unit system.

Mr. Scheirer talks entertainingly of things which few of us can hear and which are therefore unimportant.

Mr. Baumgartner raises a most important point: What pipes in what swell boxes? Too big to touch here. If he wants me to write him what I have found in experience to work all right, I shall be glad to do so.

Mr. Taylor: Thank you for bringing out the sanest remark of the entire discussion: "Present day audiences seem more ready to forgive a lack of balance than a lack of variety."

"Forget full organ and use more color. Be less of an etcher and more of a painter and you will be more of a theater organist," is advice to those who do not understand theater audiences.

I am all tired out now from doing this before breakfast at one sitting and can only say to Mr. Berentsen that a twenty-stop Unit with big scales will have quite a bit of middle ground 8' stuff for full organ if he wishes to play it.

Thank Mr. Medcalfe for realizing that I limit Units to theaters and have drawn a big specification, which can be defended without reservations.



# THE CHURCH

## Flemington Childrens Choirs

### 1923 Graduation Exercises

THERE are a few great manifestations of original human endeavor scattered here and there throughout the world that are unique and unrivalled. Baireuth was one of them; perhaps we might say is. Ober Ammergau is another. The Bethlehem Bach Festival is a third. The Flemington Children Choir is a fourth. It would be interesting to know just how long each of the first three had been in operation before it attained its present world-wide fame. If we knew that we might foretell how long the fourth has to yet go before it too shall be internationally famous.

If there is any other work similar to that of the Flemington Childrens Choirs it has successfully kept itself in the dark. Flemington is a town to which the 1920 census assigned 2,590 souls; it is located north of the center of Jersey and dangerously near Pennsylvania. You can get in to the town comfortably by train, morning, noon, or evening; but you cannot get out. I did not know why this was till I went there. You don't want to get out. Certain sections are so pretty that you just want to stay.

We arrived shortly after seven o'clock. There was no need to enquire the way or the hour. Just follow the crowds. And the crowds already indicated a full house. Fortified with reserved-seat tickets we wandered around for a few minutes to see the beautiful homes — real homes, with trees and flowers and grass, all beautifully kept by people who love homes.

The program should be given:

Organ — Finale, Son. 4, Guilman  
1st Mvt., Son. Chromatica, Yon  
Berceuse, Guilman  
Processional — "Light of Light", LeJune  
Invocation

"Seven-Fold Amen", Stainer  
Senior Solo—"How Lovely Are..", Liddle  
Presentation of Prizes  
Anthem—"Oh For the Wings", Mendels-  
sohn

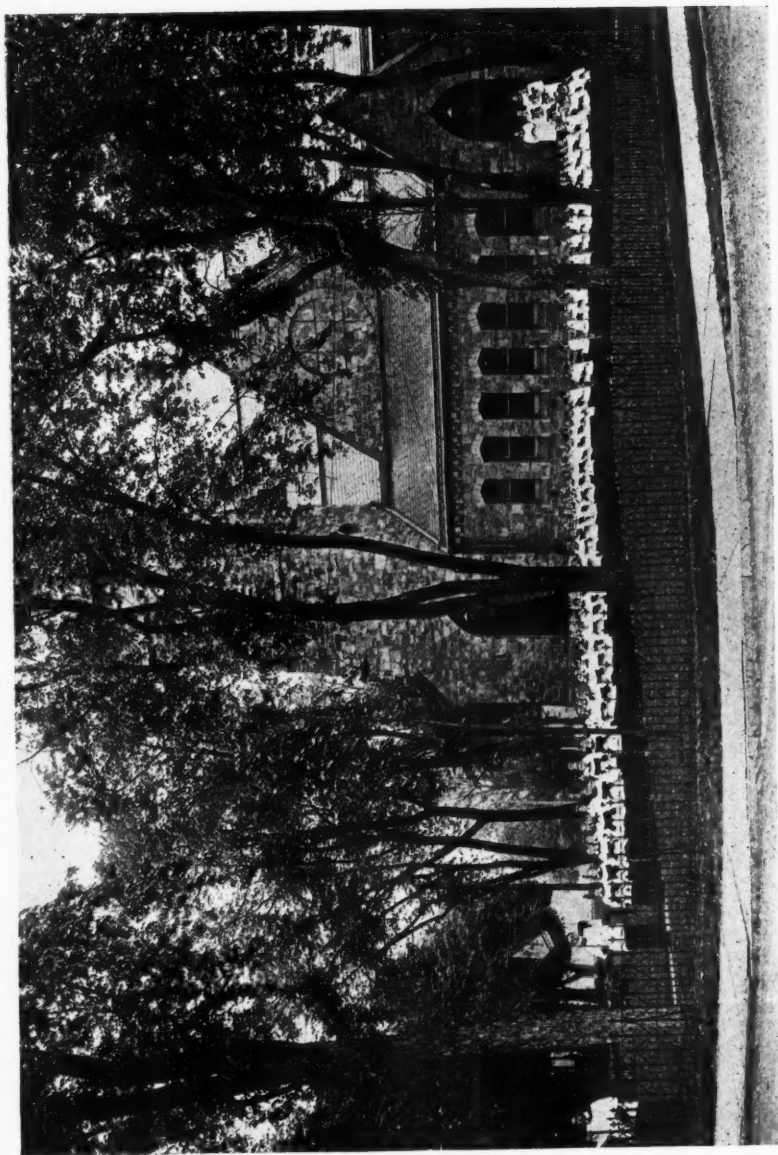
Presentation of 1923 Diplomas  
Presentation of Alumni Hood  
Anthem—"Shadows of Evening", Dickinson  
Probation Class Anthem—"I Am Jesus"  
.....", Smart

Charge to Probationers  
Presentation of Class Gift to Choirs  
Congregational Hymn  
Alumni Creed  
Alumni Anthem—"Seek Him That", Rog-  
ers

Presentation of Degrees  
Duet—"Jesus Thou Joy", Gotze  
Presentation of Fidelitas Prize  
Recessional—"Children Are All.." Landis  
Benediction  
Choir Benediction  
Organ — Toccata (Suite), Boellmann

Miss He'en Cook, A.A.G.O., of the Flemington Methodist Church played the three preludial numbers — showing that even in a town of less than three thousand inhabitants the churches are favored with organists who can play the most difficult things and who have a complete grasp of organ literature. The Yon excerpt was particularly successful. Immediately at the close of the prelude Miss Grace Leeds Darnell, F.A.G.O., improvised a few moments in fine style and then began, in crisp commanding fashion, the processional. After announcing the first lines of the processional, she stopped playing and the choirs began pianissimo in the distance. Miss Darnell's entrance with the organ, and her leading in the processional, were evidences of a complete command over her instru-



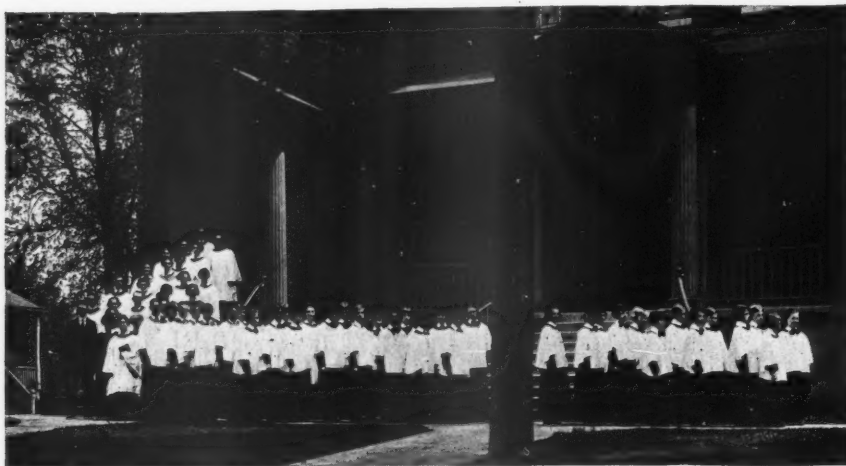


FLEMINGTON CHILDRENS CHOIRS 1923  
In the yard of the Presbyterian Church



ment and the art of leading processions. There was always the decisive entrance that could not be misunderstood by the singers, and the rythm was maintained so that the processional of two hundred children was actually in step. The choir-loft and organ are behind the pulpit, with two doors on either side on the main floor; the proces-

and made a more artistic job of it than I have ever heard done with any song outside of a few of the best singers in the best of New York churches. His tone was fine; if any damage were to result to a boy's voice as a result of continuous singing through the break period, as is the method of the Flemington Childrens



THE BAPTIST CHOIR

Mrs. Gilbert Pedrick, Organist — Mrs. Pedrick is a 1914 graduate of the Choirs

sional entered simultaneously from both doors, proceeded back to the rear along the side aisles, and then down the center aisle together to the choir-loft — and by the time the two-hundredth member of the choir had gotten to the choir-loft, the visitor was duly impressed that here in this small town was a great social, moral, artistic, religious force that was truly unparalleled anywhere else on earth. The church was packed — and it is a large church — and the standees crowded the side and rear aisles to the limit. There were enough automobiles parked all around the church to delight the heart of a hundred thieves: just take your pick, everybody is inside the church and nobody thinks of outside.

The ministers had a day off; one could not resist the temptation however. His "invocation" lasted two minutes. The "Seven-Fold" was finely done, well made crescendos and diminuendos — a beautiful bit of singing.

Then came the proof of the pudding. A young lad, eighteen years old, sang Liddle's "How LOVELY ARE THY DWELLINGS",

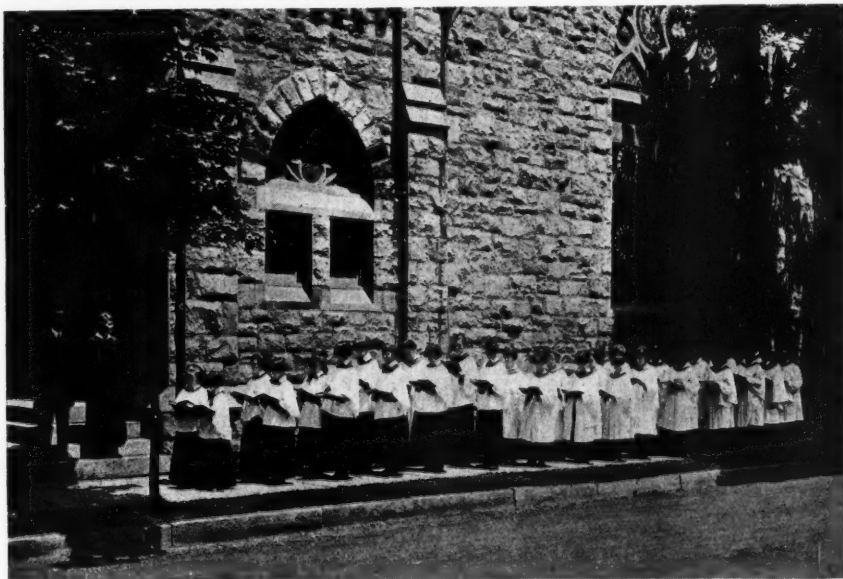
Choirs, it certainly would show in a case like this. There was a richness of tone and an artistry of interpretation that made his work remarkable. He has not a big voice as yet — which is due to his youth and perhaps also to the care with which he must use his voice under the direction of Miss Vosseller and her associates. There are two things that stand between him and the ultimate satisfaction that comes to a good artist: one is the possible failure to work with proper diligence along the lines upon which he has already made so great progress; the other is conceit. He manifested no conceit whatever in his work of the evening; but no artist is so prone to be inordinately conceited as a singer is, nor is any so offensive as a conceited singer: we drop a word of warning to every chorister who aspires to solo honors. Mr. Glazer was not afflicted with tremolo; in fact he had none of the average faults of improperly trained voices. Which can only reflect credit on the methods used in the Flemington Childrens Choirs.

And so on through the program; every-



thing well done, good tone work; not volume so much as quality. The kind of singing you expect from adult choirs but not from children. There were times when visiting organists were playing the accompaniment and using more organ than they

put a glorious climax to the Festival. The entire congregation remained for this number. Mr. Landis used more than the average originality of interpretation, and worked up a stirring climax of tone, relying partly on tempo and touch to aid the



THE METHODIST CHOIR  
Miss Helen Cook, A.A.G.O., Organist

should, because they were not familiar with the instrument and the choirs in combination; and there were also times when we could have enjoyed simpler numbers for the choir, not because they did not manage the complex things with ease, but because Mendelssohn's "O FOR THE WINGS", for example, is an atrocious thing at best. But Baireuth and the Bach Choir are found fault with — even as you and I are also — and the reader must not be bothered by little incidentals. Things like Dickinson's "SHADOWS", while perhaps equally involved in some respects, at least sound like music.

Mr. Landis conducted the Alumni Choir in the Rogers anthem and secured the finest bit of choral singing on the program, but he also had the most experienced members of the choir to work with, so that his outstanding success does not dim the brilliance of the work done by the less experienced choirs. And the postlude, Boellmann's Toc-CATA (Gothique) was played by Mr. Landis (from memory) in such a way as to

actual organ content in building up the super-climax of tone.

To tell of all the prizes won by the choristers would require the wisdom of a Solomon. I remember a few of them. Those in the first year who attended every rehearsal and sang at least once on each Sunday in their own church choir received a gold choir pin; there were fourteen winners. Those in their second year who had never missed a rehearsal for two years and who had attended at least one service with their own church choir every Sunday numbered ten. Eight choristers maintained this pace for three years, and one of them lives two miles out in the country. Four successfully reached the four-year record; one attained the five-year mark; one the six-year; and one attended seven consecutive years without missing a single rehearsal, singing at least once with his own church choir each Sunday. Do you know of another choir record like this?

A special prize was given to the pupil



who was the finest "watcher" through the year, the one who paid closest attention to the director at all times. Another prize went to the chorister who had achieved the most in general theoretical knowledge of music, though theory is not taught extensively in the choirs — it is all tone work and practical singing in the rehearsal rooms. Two prizes were given for the two

Miss Helen Cook, A.A.G.O., Flemington Methodist Church

Miss Grace Leeds Darnell, F.A.G.O., Congregational Church of Westfield

Mrs. Arthur F. Foran, F.C.C. 1902, Flemington Catholic Church

Mr. Norman Landis, A.A.G.O., Flemington Presbyterian Church, where the Festival was held.



THE 1923 GRADUATING CLASS

What would your City's church music be like if one out of every two hundred citizens were to become a graduate choirster each year? Fifty newly trained singers for a town of 10,000 population every year

members who in one way or another had been most helpful in maintaining the spirit of the work through the year. The solo-singing prize was given to Mr. Charles L. Glazer, whose work has already been commented upon.

For each five years of service in a church choir, a chorister receives a distinctive stripe to be worn on the sleeve of his choir robe. Mr. Asa S. Merrell, a member of the class of 1902, received his second stripe, showing ten years active work; Mr. Merrell has passed beyond the singing stage and is one of Philadelphia's organists. The program listed three others who have become organists. In addition to this, I have forgotten to note that the Gotze duet was sung by two choristers, Mrs. Arthur F. Foran, 1902, and Mr. Frank G. Lott, 1911 — and Mrs. Foran is organist of the Catholic Church of Flemington and president of the Alumni Chorus.

The following organists presided at the organ for solos or accompaniments:

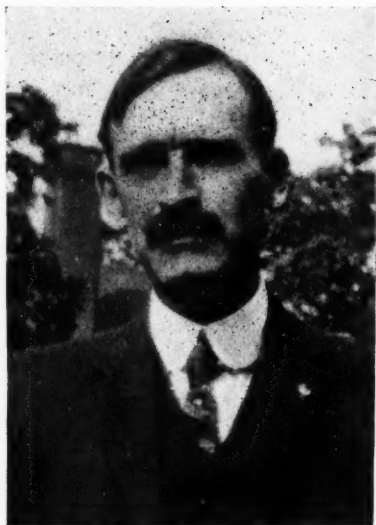
Mrs. Gilbert Pedrick, F.C.C. 1914, Flemington Baptist Church

Miss M. E. Schenk, A.A.F.C.C., Calvary Episcopal Church, Flemington.

As a detail of the thoroughness of training, the recessional should be mentioned. The choirs marched down the center aisle and split at the rear, one column going down the right side aisle, the other down the left. The auditorium is larger than the average, yet the crucifers kept exactly opposite each other almost to the end, passing windows on the opposite sides of the church together by exact planning of pace. The rear of the processional was not quite so exact in pace as the final singers on either column went through the doors.

Miss Elizabeth Van Fleet Vosseller, famous in the East for her work with the Childrens Choirs of Flemington, is assisted by Miss Bessie Richardson Hopewell; and these two founders of the Choirs are in turn assisted by four others, all graduates of the Choirs. Miss Vosseller presided at the Graduation for the most part.





MR. NORMAN LANDIS

Organist of the Presbyterian Church where the festivals are held, who conducted the Senior Choirs



MRS. ARTHUR F. FORAN

Organist of the Catholic Church, President of the Alumni, a graduate of the Choirs in 1902



MISS ESTHER M. KRINIC

Winner of the Fidelitas Prize for meritorious services to the Childrens Choirs of Flemington



MR. CHARLES L. GLAZER

Winner of the Grace Leeds Darnell Solo Prize for the best solo singing of the class



Her manner and speech were energetic and inspiring; she makes an excellent leader for the organization. Her comments and side comments made both to the audience and to the members of the choirs, when they were receiving their prizes, showed that much of the popularity and growth

tion, a community joy. And in this light, what a wonderful thing it would be if every city and town and village in America were to have its united Childrens Choirs where all children could be taught to appreciate and participate in music, where creeds and denominations are forgotten and

## The Alumni Creed

Flemington Children's Choirs

WE, the Chorus of the Alumni of the Flemington Childrens Choirs, believe music to be God's gift to His children, and, as ministers of song, do give ourselves to this holy office of the church. We pledge ourselves by our service, enthusiasm, and means, to aid the music of the church; to raise the standard of music in the community; to respect by perfect silence, the art of music during its performance, nor to suffer disturbance from others. Therefore we do give our utmost support to this cause of good music in any community in which we may live.

of the choirs has been due to her personality and leadership. If sermons were preached with half such enthusiasm and real zeal, perhaps it would not be so difficult to recruit choirs in the average church.

It is difficult, when you bear no ill-will toward mankind, to regard such an example of human endeavor as the Flemington Childrens Choirs without being praisefully enthusiastic. I have certainly held my adjectives in check and used only those that are gentle and mild. The Choirs should be heralded abroad from coast to coast. They are one of the solutions of the problem of good church music — church music that should, in the smaller communities, be largely volunteer, for the church as a business proposition, a financial institution, cannot exist; it can only survive as a community opportunity, a community obliga-

where a Baptist does not consider himself a bit more holy than he considers even a Methodist, and where a Catholic child is as much a member of the family as a Protestant. What is religion anyway? Is it to survive, or be split up by human misunderstandings? And what better way can we discover for preserving it, for using it to its fullest extent for the good of mankind, than through the community-church spirit?

Three railroads will gladly take you into Flemington for the next Flemington Childrens Choirs Graduation. I guarantee that if you like fields and farms and fertile lands that enable you and me to exist in our mad city humdrum of a life, you'll enjoy the trip out. And you won't want to leave Flemington until the morrow anyway.—T. S. B.





MISS ELIZABETH VAN FLEET VOSELLER

Organizer and director of the Flemington Childrens Choirs, Author of a series of eleven articles recently concluded in these pages on the subject of the methods used in the Flemington Childrens Choirs for the production and development of the child voice

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## Elizabeth Van Fleet Vosseller

THE unique personality that is above all others responsible for the work of the Flemington Childrens Choirs is Miss Elizabeth Van Fleet Vosseller. Miss Vosseller may be said to have grown into the Flemington Childrens Choirs, or perhaps it would be better to say that the

set her to work on the singing in the Sunday School of which he was superintendent. Miss Vosseller gathered about her some children, formed a little choir, and asked Miss Bessie Richardson Hopewell to help. She says that neither she nor Miss Hopewell knew how such a choir should be man-



THE REHEARSAL ROOM: AS THE PUPILS SEE IT —

Flemington Childrens Choirs grew up with her. Her father was organist of the Presbyterian and Baptist churches during her childhood, and he had experience also as a school teacher, at one time teaching music in all the singing schools of Hunterdon County, New Jersey. Her parentage on her father's side was of Dutch descent, and on her mother's Dutch and English; both were musical; music was one of the features of their home life.

Miss Vosseller and her twin sister both began piano lessons at so early an age that they do not remember when they were not studying music. The at that time future director of the Flemington Childrens Choirs went so far with her ambitions that she wrote little piano pieces and songs. At the age of fifteen she went to Brooklyn to continue her schooling, studying music more seriously there — harmony, sight-singing, piano, music analysis. While her sister went to Europe to continue study, Miss Vosseller remained in New York. Her parents thought she had no future with her voice; the result is that though she has taught thousands to sing, she has never had an actual vocal lesson given on her own voice.

After five years in the Metropolitan atmosphere she returned home and her father

aged, but they wanted one, and so they just "started and stuck!"

After hearing some of the boychoirs of New York, Miss Vosseller determined that her children should sing as well as the best of them. She met prominent choirmasters of boychoirs, talked with them, studied their methods and results, and set to work to use all the good she could find anywhere. Ever since, her chief ambition is to help people, particularly young people, to sing. She has no desire to play the piano or the organ; it is all an intense interest in singing.

One of her Flemington choirs sang in Somerville some years ago and so impressed the supervisor of public schools that he offered her the post of music supervisor of the Somerville Public Schools, which offer she declined because she did not consider herself equipped for the special duties of music supervisor, but upon being assured that she should be absolutely free to develop the music of the public schools exactly as she wished, she accepted and remained for ten years, until the public schools of Flemington called her home to perform the same duties there. Lately she resigned these duties in order to devote herself entirely to her specialty—developing children's choirs; her effort be-



ing not merely to accomplish further advance for the Flemington Childrens Choirs but to foster and assist in the organization and development of similar choirs in other communities.

Her vision takes her out beyond the horizon of the cozy and comfortable little town of Flemington into the hundreds and thousands of similar communities where likewise all the churches should unite in the cause of creating a common childrens choir for the benefit not of the individual church-

it is merely a bend, merely a curve, merely a growth; and her boys' voices bend and grow downward with the period, changing from soprano through alto to tenor and perhaps bass. At the 1923 graduation she presented an eighteen-year-old boy in a baritone solo that was a marvelous exhibition of beautiful, though as yet lacking the strength that will be added in the next three years, male voice tone, than which nothing truer to art and nature could be desired.



— AND AS THE DIRECTORS SEE IT

es but of the community at large. And those who appeal to her for advice and assistance will not appeal in vain.

Miss Vosseller's method of developing the choir and her methods of voice culture have been rather fully explained in the pages of *THE AMERICAN ORGANIST*, beginning with the May 1922 issue and continuing till April 1923. This masterly series of articles on the practical work of the choirmaster who deals with children's voices is unusual in the realm of music literature. Her directions are explicit and clear, her suggestions briefly and tersely stated. In addition there are reproduced many of the actual exercises used by Miss Vosseller and her associates in the Flemington Childrens Choirs.

She is a born leader. Her emphatic but at all times agreeable way of handling the children has already been commented upon in the article printed in this issue relative to the current graduation exercises of the Choir. The great period of sacrifice and ultimate loss, the period of the break in the boy's voice, causes no trouble or loss in the Flemington Childrens Choirs. Her boys sing right through the so called break. In fact it is not a break at all in Flemington,

Isn't this the complete vindication of her methods for those who still live in the nineteenth century of boychoir methods? The worst charge that has yet been brought against her methods is that boys never used to sing through the break. Unfortunately there are a great many minds in every profession to which such an "argument" seems final; that singing through the break does not injure a voice, as those who have never rightly tried it protest, has been proved in thousands of cases by those who have used the better method. Naturally, the boy's voice is most open to abuse at the time when it is thus growing so vigorously, and it must be used with extreme care. A keg of t. n. t. needs to be handled with extreme care also; but just as the t. n. t. can be put to powerful uses by the proper care, so also can the better method of singing through the break be put to the inestimably advantageous use of maintaining the boy's contact with the art of singing, not to mention also the good that results to the church and its music thereby.

And the furtherance of this better practice is the second great contribution of Miss Vosseller to church music and community culture.



# PHOTOPLAYING

MONTIVILLE MORRIS HANSFORD

Contributing Editor

## American Conservatory Theater School

*With Representations of Some of Its Successful Products*

**W**HEN somebody invented the motion picture he made no end of trouble.

In the first place he alarmed the dramatic world into thinking that their trade was doomed to be displaced by a man turning a crank in a little metal booth — it

tingling imaginations: they wanted to get into this new game and see what could be in it. These venturesome souls have created, in hardly a decade, a new art in music, an art of sufficient magnitude to require a definite curriculum and teaching force in



MRS. GERTRUDE BAILY

Pupil of and assistant to Mr. Van Dusen, organist of Michigan Theater, formerly member of Bradley Conservatory faculty, Mus. Bac. of American Conservatory, an experienced organist of large repertoire of organ classics whose musicianship has been tried and proved both in church and theater



EARL BLADES

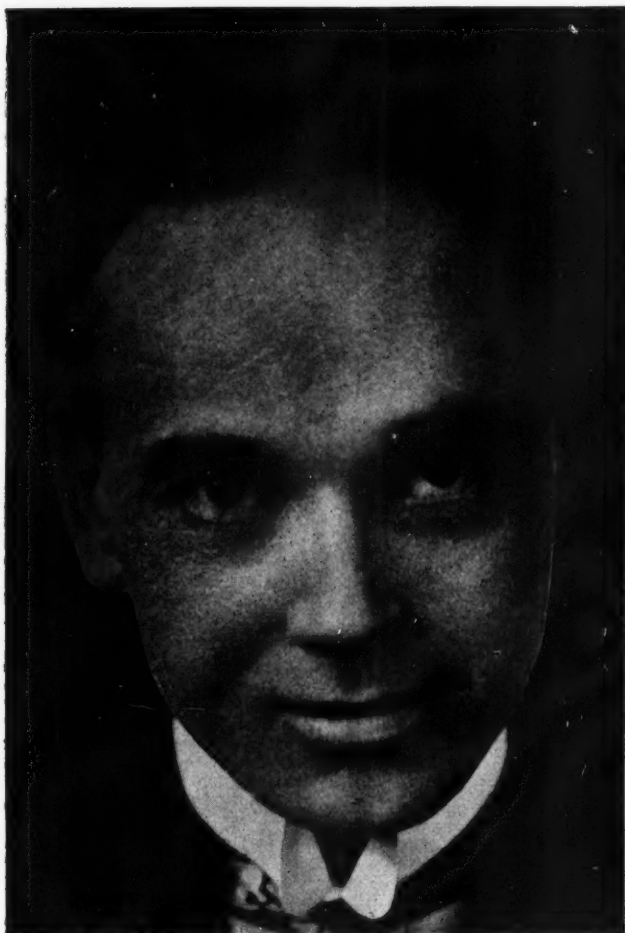
Pupil of Mr. Van Dusen, native of Benton, Wisconsin, experienced church and theater organist, played in Chicago churches four years and Chicago theaters eight years, now playing in the Gumbiner De Luxe Theater where he has been for the past four years; Mus. Bac. American Conservatory

actually happens that the world is big enough and hungry enough for entertainment to support both. By the time the church got through worrying about this new form of evil, organists began to get itching palms. Some of them had tingling feet and

the most advanced conservatories.

Who was the first to begin a definite curriculum, to establish a definite school, to formulate a definite practise of teaching organists to play in the theater? If you have nothing especially pressing to do for





FRANK VAN DUSEN

Who heads the American Conservatory's Organ Department. The current graduation festivities presented six post-graduates in public recital in Kimball Hall, all of whom received their Mus. Bac. degrees; there were also four graduates and eight teacher's certificates — a total of eighteen graduates for the organ department. The organ-playing contest resulted in the first prize Gold Medal to Mr. Edward Eigenschenk, second prize Silver Medal and teacher's certificate to Mr. George Ceiga, and special Honorable Mention to Mr. Louis Nespo



the next five years this is a subject you may investigate with some hope of discovering the answer. It matters but little. Mr. Frank Van Dusen seems to be the first professional organist and teacher to announce himself publicly and achieve success in the new field.

Some years ago before it was permissible

organ playing and the standards of mentality and musicianship. And this latter should of necessity be higher than the already accepted standard of mentality and musicianship, for certainly standards were not high at that time and are not high even yet when a recital has for its highest aim



MARMADUKE EIDE

Pupil of Mr. Van Dusen, native of La Crosse, Wisconsin, began professional organ work in 1915 in St. Paul, stationed at the Hampton Roads naval base during the war and played the opening of the new auditorium there, going to Asbury Park, N. J., to open the new Moller organ in the Main Street Theater; at present with Majestic Theater, Shamokin, Pa., where he plays a new four-manual Moller; married in 1918 and the father of a three-year-old daughter. As an example of his originality and keen interest in theater work, for a scene where a hero hears his sweetheart's voice over the radio, Mr. Eide worked up a special number, using a Victrola record just behind the scenes and accompanying the Victrola solo with soft organ — producing an artistic and realistic impression that was remarkably appropriate to the scene. Mr. Eide plays entirely from memory and makes a specialty of his lyric and popular playing — which he does beautifully and artistically.

for a dignified organist — he has given himself the title of legitimate — to play in a theater, Mr. Van Dusen had a vision of the great field open for theater organists who should develop a school of theater organ playing thoroughly in keeping with the needs of the theater and in equal good standing with the precepts of the art of



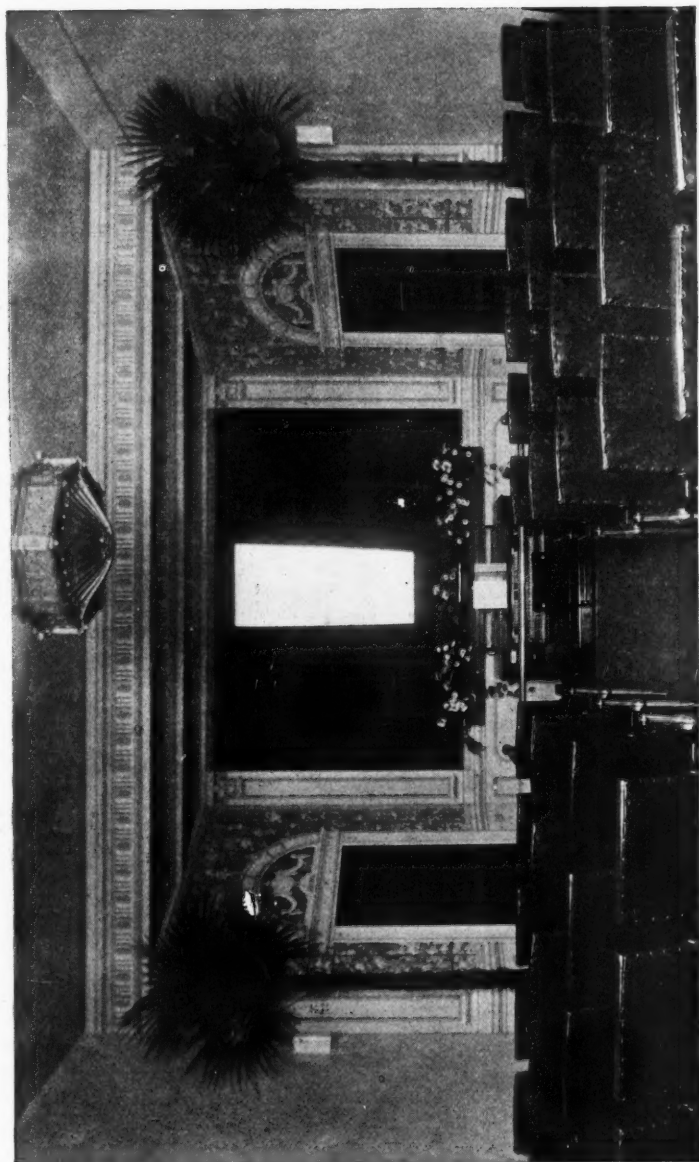
EDWARD EIGENSCHENK

Pupil of and first assistant to Mr. Van Dusen, a native of Chicago, won the American Conservatory's first prize gold medal for organ playing, devoted himself entirely to theater work with occasional appearances in recital in Kimball Hall, Orchestral Hall, and elsewhere; at the age of seventeen he became first organist of the Stratford, Chicago; he plays from memory a repertoire of a thousand standard works. "His talent is exceptional, his poise and balance unusual for a young man, and his power of concentration rarely equalled — add to this a strong personality, marked originality, and untiring devotion to work, and you can explain the phenomenal advance . . . and a salary the majority of long established musicians would be proud to record." Mr. Eigenschenk plays all the larger works of Bach and the complete sonatas of Guilman, Widor, and Vierne

the stodgy plodding through with a fugue or sonata of however dry inspiration which is not a recital at all, not an entertainment at all, but only an exhibition of what one can train one's fingers to do and no more interesting as such than an exhibition of what an animal trainer can train a pack of monkeys to do.

The theater organist had to avoid this pitfall. At the same time he had to avoid go-





#### THE LITTLE THEATER

The model theater, complete in every detail of equipment, used by Mr. Van Dusen for his classes in theater organ-playing. Could the embryonic theater organist wish for anything further?



ing to the opposite extreme of the pendulum's swing, avoid being carried too far by the jazz and elementary music which is largely the heritage of the theater, and perhaps will remain so. Today we have, generally, three classes of organists in the theater: the class that has gone headlong

that Mr. Van Dusen and the American Conservatory have established the first widely known and eminently successful School for Theater Organists. The School is the development of time, the development of a need, the development of humanity. It was not invented by Mr. Van Dusen to catch



PAUL D. ESTERLY

Pupil of Mr. Van Dusen, native of Reading, Pa.; began organ study seriously with Mr. Henry F. Seibert — studied piano ten years, organ five years; began organ work in United Evangelical Church of Reading, now playing in Capitol Theater, Reading. Mr. Esterly plays his recitals from memory and is an advocate of using as much actual organ literature in the theater as can be adapted with good effect — a wholesome step in the right direction for the good of the theater organist's profession. He is an example of the serious concert organist turning to the theater field

theater-wards in favor of the cheapest possible organ music, the class that has stood like Gibraltar and the boy on the burning deck in favor of music that has no more frequent place in the theater than red paint has on the tip of one's nose, and the creditable class who can play jazz like a jazz-hound and Bach like a Bach-fiend but who play a little of both on occasion and not too much of either, confining themselves to the middle run of popu'ar music of the day such as is heard continuously in our opera houses from the Metropolitan on down to Main Street.

It is for this sensible class of organist



ETHWELL HANSON

Pupil of Mr. Van Dusen, native of New London, Wisconsin, playing in Chicago theaters the past five years, now with the Crystal Theater; has been demonstrator for the Barton Organ Co., and plays a Bartola at present. His first composition, *GOLDEN GLOW*, was published by Forster when he was thirteen years old; at fourteen he had a song, "MY LOVE FOR YOU," published which drew a commendatory note of appreciation from Geraldine Farrar. During the war he was with Sousa's picked band that toured the country for all the war drives

dollars. It was fostered and carefully gardened by Mr. Van Dusen from the tender plant stage when pupil here and pupil there began to creep into his classes and secretly whisper for something in the way of an idea, a technic, a musicianship that would help them become successful theater organists; and from this gent'e beginning the tender plant grew to a sturdy tree. It doesn't need gardening care now. It bosses the world for itself; it commands a whole department of the Conservatory and demands all the time Mr. Van Dusen has at his disposal.

In the December 1921 issue of *THE AMERICAN ORGANIST* no less an authority



than that august Chicago musician, Mr. Albert Cotsworth, says:

"Mr. Van Dusen's most recent discerning movement is the keen eyed valuation of the organ in the moving picture houses. He (among others) knows that it has come to stay and therefore quietly and businesslike



MISS HELEN SEARLES

Pupil of and assistant to Mr. Van Dusen, native of Southbridge, Mass., began music study at eleven years of age with her mother who was an organist; began her first organ engagement with Norwood Park Methodist Church, Chicago, at the age of fourteen, and later turned her entire attention to the theater, holding positions in various Chicago theaters and working up to an enviable reputation as theater organist; plays from memory both classics and jazz, using both for her picture work when the scene requires. "She plays with a certain pep and style that are irresistible."

sets about meeting a new and legitimate outlet for musical expression that has money at its rainbow end. He has been training, and finds he can easily place, an incredibly large number of theater organists. He has not fitted them by theory alone. He has followed them up and listened to what they unfold, has gained by innumerable visits a vivid insight as to what is needed, what has been done, what could be done, and then enthusiastically proceeded to do it.

"The result was that the demand so far exceeded the supply, that the Conservatory took cognizance of a valuable fact, established and exploited a department or School

of Theater Playing in its scheme of things with regular courses of study and training to ripen promising pupils into equipped players. Of this School Mr. Van Dusen became the head, with practical assistants from his former groups who know the ropes by experience. And the initial registration list was the best sort of an answer as to the result of the inauguration."

The growth of the School soon convinced Mr. Van Dusen that the ultimate object could be attained only when the Conservatory equipment included a theater, screen, organ, and complete projection outfit. This has been achieved in making arrangements for the joint use by the School and the Tuleo Sales Company of a model theater a few blocks from the Conservatory where the former has installed an organ and teaches motion picture accompanying in actual practise with the drama on the screen, and the latter has its complete line of motion picture theater equipment and gives exhibitions of equipment and films for its patrons.

This Little Theater is complete in every detail — small stage, drop curtain, plush drape curtains, automatic screen curtains, orchestra pit, and the console of the new Kimball organ; the Theater seats approximately one hundred persons in comfortable leather-cushioned chairs. It will be seen that here at last the student of theater organ playing can take his first actual screen practise in comfort without risk of losing his job because an irate manager happens to be listening to his first performances. His first performances instead of damaging his reputation and making him nervous, only give opportunity for him to try his wings and for his instructors to give further assistance in the difficult art.

Teachings began in this ideal way in May of the present year. And thus has the theater organist, within a decade or two of the very beginnings of his new art, acquired practise and teaching facilities that actually duplicate in every detail his future working conditions. The church organist has been laboring for centuries, but so far as is generally known, no Little Church has yet been established by any teacher or conservatory in which the full church service is conducted with every possible detail perfected exactly as under normal working conditions, for the sake of training organists and choirmasters the more perfectly for their future tasks.

The Summer Term began June 25th with



five members of the faculty on duty, Mr. Van Dusen at the head and four assistants, each trained under his personal supervision — a unity of teaching energy that is quite ideal. The faculty is:

Mr. Frank Van Dusen, director

Mr. Edward Eigenschenk, first assistant

Mrs. Gertrude Baily

Miss Emily Roberts

Miss Helen Searles

Mr. Edward Benedict, of the Capitol Theater, Chicago, has been engaged to give a special course for the Summer Term, in the Capitol Theater, where the larger Kimball Unit will be thoroughly learned by the students enrolling for the special course. Mr. Benedict had the advantage of close association with the late Robert Hope-Jones from whom he acquired a deeper insight into the hidden values of the Unit type of instrument. His special course consists of six parts, in three pairs; first is a lecture and demonstration by Mr. Benedict, and then follows actual trials, experiments, and demonstrations by the class. The following subjects are treated in this way:

Improvisation for pictures; song solos.

Double Touch; organ demonstrating.

Novelties; Orgologue Slide Bureau suggestions; jazz and jazz idioms.

The School is equipped with eight Kimball organs — six two-manual instruments and two three-manuals. Both elementary and advanced courses are offered. A few of the special subjects treated in the Course are as follows:

Descriptive Music for scenics and travel-ogues;

Orchestral transcriptions;

Mood music for features;

Cartoon and Comedy playing;

Improvised agitatatos, hurries, climaxes;

Comic effects;

News-reel accompanying.

The new Kimball Unit built for the Little Theater is equipped with the usual accessories of the modern organ, with the minimum of traps. The analysis of the instrument is given herewith. It shows an instrument of six ranks of pipes, and twenty-five stops. We may be sure that an organist who will be able to improvise a hurry or a climax, and play a feature picture, on the limited resources of this little instrument, will be a better master of the situation when he comes to the larger organs of the average theater that make his work so much easier.

#### THE LITTLE THEATER ORGAN

		PEDAL	GREAT	SWELL
8'	61	Horn Diapason	8'	
..	73	Violin	8'-4'	8'-4'
..	61	Dolce	8'	
16'	97	Concert Flute	8'-4'-2'	16'-8'-4'-2 $\frac{2}{3}$ '-2'
8'	49	Kinura		8'
..	61	Vox Humana		8'
4'	37	Glockenspiel	4'	4's-4'r

Three fixed combination pistons are added, producing respectively combinations to imitate the Violoncello, Clarinet, and Oboe; the first and last drawable on the Swell, the "Clarinet" on the Great.



## Critiques

### SOMEWHERE

M. I. S.

OF COURSE I wanted to hear the organs and as the churches were closed I resorted to the theater. We went to the — quite a large place something like the Capitol in New York, but not quite as large. They advertise “— on the mighty —” and an orchestra of some thirty men. For the Overture they flashed on the screen that the most popular numbers of today were jazz reversiones of old favorites. The stage hand came out and put up a sign telling what the piece was; the orchestra started to play it; then the stage was thrown in darkness and a thief with a flash light came out, stole the sign, and put the jazz number on the rack. Then they played the jazz number.

Not a bad idea but the orchestra did not play with much “pep” or “clean-cut-ness.” The last number the orchestra played was “THE THIEF,” and the thief came out one side, fired a shot at the orchestra and fled back on the other side of the stage. Also quite grand you say — well, the idea was not bad; but they played too many numbers and didn’t put any of them over.

After the news film during which the orchestra played the standard things — one was the WEDDING MARCH taken at about a tempo of 60 — “more like a funeral march,” my friend who was with me said, who does not care a thing about music. I spied a huge console of four manuals and then Mr. — came out and played very slowly on a string combination with all 4’ couplers on, “YOU TELL HER ‘CAUSE I STUTTER.” The words were flashed on the screen, two lines at a time. He played several other “stutter” songs, never changing the registration. There was weak applause, the spot light was thrown on him, he bowed. And that was over!

Then the comedy came on. Mr. — played for this and did fine work! A cat and dog fight (it was a cartoon comedy) — he used the mixtures in the highest octave very effectively, also Xylophone. Clever bit of comedy work. Of course the pedals were quite absent but who knew it?

The next number was a quintet using the

quartet from Rigoletto in jazz version with awful words. The stage set was not bad — they used the black oil cloth curtain that is so popular just at present. If they had put on the original quartet it would have been better — too much on one program of jazzing old numbers. Then came the film — Gloria Swanson in “Prodigal Daughters” — same old stuff hashed over — two daughters couldn’t get along at home — left and got in with bad men — got tired and came back home — all ended happy — awful stuff — no one enjoys pictures more than I do when they are good but — well don’t spend your money on this one.

To sum up the whole performance, it was cheap. I felt like saying “Heaven send us musical directors!” Here is a place with everything needed for a perfect performance: good orchestra, organ, big stage, and a fine theater. I might add that the organ had a splendid reed in the pedal on high wind, good and biting; quite a lot of mixtures too.

It is interesting to get away from — and see what other large places are doing. I have not been here for three years. Town is just the same — uninteresting and dirty.

### THIS WHOLE STATE

J. E. D.

TO BE a good theater organist in most of the Cities of this State with few exceptions one must acquire a good one-legged technic; when tired of that pump over on the piano and pound that awhile until the feature is on again, then back to the organ.

Most piano-organists acquire their knowledge by being relief piano player, and when the head organist gets sick the piano player becomes an organist temporarily — feels out a few pedal notes and calls himself an organist.

The second class are those who take at least six organ lessons from the church organist and then take the relief position as pianist-organist — and thats as far as the training ever goes.

### JAPANESE GARDEN, NEW YORK

THE man who decided to build a motion picture theater on the top floor of a building was a daring creature. Yet he made a beautiful little — but none too little —



theater of it, with Japanese decorations and an atmosphere that could be most alluring — and would be, were humanity in New York City more American and less immigrant. The manager, on the occasion of the reviewer's visit, chose to cater to the immigrants and let the Americans go elsewhere. One of the two features was "The West-bound Limited," apparently directed, as most pictures are, by an ex-button-hole-maker, and the second was like unto it. But this is none of our business, save to furnish the reason for an inability to speak in detail of the work of the two organists. One was a gentleman whose name I do not know; he played very well — well enough to be quite proud of his name, whatever it is. The other was Miss Ruth Barrett, who, I understand, had appeared in Aeolian Hall in concert only a few days earlier, where she played several numbers from memory, including a Bach FUGUE.

For the present program, Miss Barrett played one number for each scene of the news reel, stopping gracefully where possible, but at any rate stopping, whenever the picture changed to another news subject — which made a much better accompaniment than improvising could produce under normal conditions. The average theater orchestra stops anywhere, when the screen requires it; the organist does well to follow the same method till the graceful cadencing art be mastered. If any man were to have described to any other sane man fifty years ago the sudden jerks and jumps made by the modern motion picture film, with a snatch of tear-drops now, a locomotive the next four seconds, a grove of pines for five seconds, a lake for ten, a sigh for fifteen, and so on indefinitely until the allotted reels have been run off on an unsuspecting public, he would have been laughed into an asylum. In the presence of a jumping screen, jumping music certainly has its place.

For the feature picture Miss Barrett used music of popular character for the most part, played it well, showed herself a good jazz artist and a good sport, and made one wish he had heard her play in Aeolian Hall concert where her real metal could have been heard.

The main show was played by nine instruments including piano. If the organ had been added it could have filled in and given the effect of an eighteen-piece "or-

chestra" — why not, I wondered? When the train appeared, the drummer felt that the only way he could possibly earn his salary was to make a noise as though he were the train — in an effort, presumably, to induce the super-simple-minded to half believe that it really was a train after all and not the motion pictures. But I noticed that when the actors were talking, the drummer did not attempt to reproduce the sound — which he could have done with much greater chance of success. Some of our theaters have a long way to go yet before they realize that imitative noises are only tolerable when they are pure slapstick. If Buster Keaton makes believe he is a locomotive and starts down the screen on all fours, by all means let the drummer imitate a locomotive noise; but when a real locomotive appears, let him behave himself as an intelligent person. The Japanese Garden drummer is not the only one to whom this admonition is addressed; he has thousands of co-workers who need it more than he. In actual practise, Mr. Max Manne, of the Rivoli, is the safest model to follow. He produces imitative noises only when he is mocking the scene, never when he is in earnest; and the audience enjoys the mimicry with him. Mr. Manne learned this lesson somewhere, but he learned it years ahead of his professional brethren. Some years ago Mr. Adams enunciated this same principle in these columns, and it has been many times backed up by references to the work of Mr. Cooper, Mr. Crook, and many others of the best players in the most advanced Broadway houses. HEARTS AND FLOWERS was one of the specific numbers used in the sermons. To play HEARTS AND FLOWERS for a scene you really mean, would be an absurdity; but play it for a Charlie Chaplin mimicry and you bring down the house.

The overture for the present performance was a group of selections from the "Mikado," which, to one not well acquainted with that terrible opera and not regretting the missing acquaintance, sounded like a group of tunes with their tails cut off and their hair clipped for the summer; I presume those who dote on opera just doted on this, though I noticed that the audience was chattering and laughing and having a good time in spite of the selection. Seems to me a good popular song or an old melody is preferable to a half-baked opera.



# NOTES AND REVIEWS

## Repertoire and Review

*With Special Reference to the Needs of the Average Organist*

ROBERT HUNTINGTON TERRY  
BERMUDA SUITE

A SET of nine pieces for the pianoforte that are so beautiful that they ought to have been given to the organ instead. Teachers of piano playing and organists who delight in playing Webers and Steinways and Knabes cannot afford to miss this SUITE. The titles are:

BERMUDA BEAUTIFUL  
BY THE WATERS OF SOMERSET  
CATHEDRAL ROCKS  
MOONLIGHT AT THE CROSSWAYS  
THE HERONS NEST  
SUNSET AT SANDYS CHURCHYARD  
TO AN OLEANDER  
CRYSTAL CAVE  
FAREWELL BERMUDA

Each piece is characteristic, or intended to be; we can accept most of them as safely and successfully characteristic. All are easy to play. All are picturesque, moody, musical, inspirational. No. 2 is a charming barcarolle of real music; No. 3 is a page of heavy chords; No. 4 is a fine little quiet waltz; No. 5 gives wavering fourths in 6-8 rhythm with a minor melody in the left hand; No. 6 is not too funereal; No. 7 is a waltz rhythm with melody in octaves; No. 8 uses four staves with melody in three octaves on the first two staves and chords on the off beat in the other two—similar in construction to No. 1; and No. 9 is more beautiful than sad, strange to relate. It is not often that such genuinely musical music comes through the presses of tired business publishers or from the pens of those who would write music if they only could. Mr. Terry ought to be well pleased with these thirty pages of music.

Theater organists cannot afford to be

without this SUITE if they play in theaters that show beautiful scenes of Bermuda, Alaska, China, South Africa, or Peru. (Gray \$2.00)

W. WOLSTENHOLME  
BOHEMESQUE

THIS work was written for and performed by Mr. Alfred Hollins in his inaugural recital on the Johannesburg Town Hall organ, S.A. It is in 15-8 rhythm—with a peculiar effect of which much is to be made in the rendition of the piece. The title, together with the rhythm, ought to give a fairly accurate description of the music; we need only add that it is successful, that Mr. Wolstenholme has written what he intended to write, has achieved his effects. It is a rollicking sort of thing, amenable to no laws of form, hopping and skipping about in most undignified fashion. It will not be easy to play well, because its speed will require some development, and then there is to be added the matter of registration of which so much can be made. The piece is written well for the organ, giving abundant opportunity for registrational effects, though the composer has not indicated even the half of them. It will shine chiefly as a concert piece.

For the church it could serve as a morning prelude, perhaps toned down quite a bit, though it would be better as a morning postlude. On the concert program it will produce an excellent effect; it is of the novelty type and if the performer does his duty well his work will be greatly appreciated by every character of audience, learned and unlearned.

The theater organist might program it as the organ solo number, in which capacity it would do him great good; a brief note



on the screen or on the program would help put it over. For accompanimental purposes it would serve a variety of purposes, though it is too difficult to be read at sight with success, and the average theater organist neither has time nor inclination to use such works for the dull work of accompanying pictures. Try it on a Keaton comedy. (Fischer)

#### GENERAL PUBLICATIONS

**DEZSO D'ANTALFFY:** SERENADE, from the HUNGARIAN SUITE, arranged for the organ; it is also available for piano solo and piano duet. It opens with a simple Hungarian Serenade, but the middle section is not quite so simple. For descriptive uses it would be a convenient number to have in the repertoire. (Schirmer 60c)

**JAMES RAYMOND DUANE:** MEDITATION, four pages of melody for organ, with synchopated chord accompaniment, and a middle section in the mediant key without pedal. It is a simple melody and the piece is very easy to play. (Heidelberg 60c)

**ROSAMOND EUSTIS:** "THE DUCK", a set of twelve little songs apparently intended for children at the ancient age of from five to ten years. Humorous songs, dry songs, all simple; some successful, some not so much so. If you are interested in songs for children, better look over this collection. (Flammer \$1.50)

**PHILIP JAMES:** "THE NUN", twenty-one pages of music for chorus of women's voices, with contralto solo and piano accompaniment, all in futuristic harmonies and melodies. A reviewer imposes on his readers when he attempts a final review of a work of this kind without spending hours upon it or hearing it actually performed at least two or three times. Not having these opportunities we can only pass it along to choir-masters and conductors who have professional singers under their command and who need not fear the most strenuous rehearsals. There are passages of exquisite beauty, and there are passages which will appear beautiful only to certain hearers—perhaps frequently depending entirely too much upon the present mood of the hearers themselves. At any rate America can boast in the person of Mr. Philip James a composer of proved ability who can write just as terrifying things as ever did European composer attempt. (Gray 50c)

**T. G. OSBORN:** FANTASIA in E, a post-ludial sort of a thing that uses a big organ and gives the player something to work on, though it is only moderately difficult. It is contrapuntal to a goodly degree and uses themes and motives the whole way through. It is the product of the British Blind Composers Institute. (American agent: Fischer)

**TOCCATA** in D minor, not so much like the old Dubois TOCCATA but rather in the nature of a contrapuntal postlude or fantasia, using big organ throughout and avoiding the easier harmonic style of writing. (Fischer)

**SAMUEL J. RIEGEL:** MORNING SONG, four pages of organ music built upon a pastorate like melody that has a pleasant turn at the ends of its sentences and will be effective if given good registration. The middle section avoids the commonplace and inappropriate minor tonality so tiresomely indulged in by composers and gives something well worthy of its place in the ternary form. The recapitulation gives the melody harmonized to the right hand and lets the left play some pretty arpeggios in easy style. The piece is easy to play and worth hearing now and then. It comes near being inspirational in origin. (Heidelberg 60c)

**FREDERICK EBSSEN STARKE:** "SIBERIA", a lament for six-part chorus of men's voices, with piano accompaniment; an excellent work that will be enjoyed by the singers as well as the hearers. It is written with fine technic and gains unusual effects. The second basses sing a passacaglia theme of one-measure length on E-B-C-D which is repeated over and over again at the beginning, against which the first basses sing another motive on the tones "An i o ah", and thus the composer keeps on developing his materials till he has written twenty-two pages that make a great male chorus number. No serious conductor can afford to ignore it. (Schirmer 30c)

**EARL TOWNER:** A SUMMER IDYL, a piece that ought to be turned inside out so that its middle section should become its first and last sections, and the first section its middle, with the present last omitted. Because the first section is rather uninteresting and ordinary while the middle section is a sprightly little Allegretto that becomes real happy for slightly over a page. Why not try it again and turn the piece into a Rondo, supplying the new materials required, using the Allegretto as the main



theme? It would make much more musical music. (Schmidt 60c)

**ARTHUR WHITING:** "THE HUNDRED PIPERS", a chorus for men's voices with piano duet accompaniment, an old Scotch song that will be applauded vigorously by every Scotchman within hearing distance—because that's the way the Scotch are built. But it is rather an appealing thing even to civilized people and will make a tremendous

hit. It is easy to do, except for the pianists. (Schirmer 20c)

"LAMENT FOR OWEN ROE O'NEIL", a chorus for men's voices with piano duet accompaniment. A mournful thing that will give your program a bit of variety and show what you can do with your men by way of interpretation and special effects. The duet accompaniment will help too. (Schirmer 15c)

## Various Notes

For various reasons the usual news columns are omitted from this issue and the following items, some of which have been denied place in several preceding issues, used instead.—Ed.

### GENERAL NOTES

**JAZZ** goes to the Congressional Library for permanent preservation. (! ! ! \* - ! blinky-blink blink, and all us good musicians writing good music nobody wants to publish!) Mr. Hugo Riesenfeld has been requested by Mr. Carl Engel, head of the Library's music department, to deposit with the Library the scores of his "Classical Jazz" selections as played in the Rialto and Rivoli Theaters, New York. Those who have heard these creations will understand their great success and the reason why a technical expert, such as Mr. Engel is, should be interested in the preservation of the scores.

**PACIFIC COAST MUSICIAN** of Los Angeles announces that beginning with September it is to become a weekly instead of a monthly journal. All hail. The best o'clock. Ought to have done it long ago. Los Angeles and its multitudinous and famous musicians are more than ready for it.

\$129,513.00 in one month. No, an organist didn't get it, but a builder did. He signed that much in the merry month of March; and it does not include any gigantic instruments to swell the total either.

\$500. Prize Competition for a Christmas Cantata: get full particulars from Mr. Henry S. Fry, Philadelphia.

\$150. Prize, \$100. and \$75. prizes also, offered by Lorenz for practical anthems. Jump in now and get one; take any one you want.

**WESTMINSTER** Catholic Cathedral, London, is still having weekly organ recitals and advertising them in the bargain. The April list included Dr. A. Eaglefield Hull, whom every reader of British music journalism knows, and Mr. E. H. Lemare of Portland, Maine, who is vacationing in England.

**PARIS** is going to have its Music Exhibition just the same as it has its Automobile Show, etc. The affair will be held in May.

**FONTAINEBLEAU** will open June 24th and remain open until the 24th of September. Going? If so, drop a card into our mail box before you sail.

**FRENCH PUBLISHERS** have decided not to sell any further German music or music printed in Germany until the present love-feast is over. However, Germany started the rumpus by boycotting France first. What would you do if your debtor could pay

but just wouldn't? and if there was no law to help you get your rights?

**L'ECOLE DE MUSIQUE DE REIMS**, supported by the Society of American Friends of French Musicians, has been open since the War; Walter Damrosch is president of the Society and turned over the receipts of his March 18th concert to the benefit of the School. That's the way to do it.

"**THE PHONE FILM**," the newest invention for producing sounds with pictures, acting on the power of light reflected from one place to another, was presented in the Rivoli Theater, New York, during the week of April 15th. The demonstration film was one made not for picture purposes but to demonstrate the possibilities of the invention. A report will be given later, we hope.

**HARMONIC** and double-harmonic reeds are being used in the Atlantic City High School organ being built by Midmer to the specification of Senator Emerson L. Richards. Normal reeds are used from CC to C or F, and from there up to c<sup>2</sup> the resonators are harmonic, but from that point up to g<sup>3</sup> the resonators are double-harmonic. And from the pipes thus four times their normal length a purer and steadier reed tone is secured. The instrument is already in the process of erection in the School. Senator Richards' specification called for specific deliveries by specific dates on a regular schedule from start to finish.

**BRITISH ORGANISTS** on a group of 42 recital programs four American works:

Federlein's Eventide

MacDowell's A.D. 1620

MacDowell's At an Old Trysting Place

Russell's Song of Basket Weaver

Something wrong somewhere. We cannot blame American publishers, for their works are easily obtainable in England through British representatives who carry them in stock. Must we conclude that British organists are either ignorant of the world's full stock of organ literature, or afraid to give American composers a chance at the British public?

**BRITISH ORGAN BUILDERS** association held their ninth annual meeting in London March 6th; Dr. A. G. Hill is president and Messrs Henry Willis, Jr., and J. Hubert P. Walker are vice presidents.



TUDOR CHURCH MUSIC is the title of a set of ten volumes being published by the Carnegie United Kingdom Trust through Oxford University Press. The ten volumes comprise the works of the old English composers, Byrd, Gibbons, Tallis, Morley, etc.

PHILADELPHIA refused to allow theaters to show Chaplin's latest picture "The Pilgrim" on the grounds that it made the clergy appear ridiculous. (If the clergy appear ridiculous it is their own doing.) On Easter Sunday in Philadelphia there were 307 drunks, the result of Philadelphia's method of celebrating Easter in certain quarters. The same old story: righteousness on the surface, rottenness underneath. And Philadelphia is no worse in this regard than any other American city; it merely serves as an example.

JUILLIARD FOUNDATION has the income from ten million or fifteen million dollars (according to the authority you quote) to devote to the fostering of American music and American musicians. The fund is administered under the direction of Dr. Eugene Allen Noble. At present the plan is to give \$1,000. a year to those whom it elects to benefit for the purpose of study, and the trustees stipulate with whom the student is to carry on his or her studies. Only American-born music students are being considered at present. Fifteen million is a lot of money and the trustees are exposed to cross-examination from some quarters as to what the exact terms of the trust are and whether or not they are doing for the American public exactly what the donor intended to be done with his millions.

CARNEGIE INSTITUTE OF TECHNOLOGY, Pittsburgh, has arranged summer courses to include courses for music study. The music department is designed to aid teachers, supervisors, and others along practical lines; compulsory attendance upon chorus rehearsals is established for those not playing orchestral instruments, and for them compulsory attendance at orchestral rehearsals is required, for observation at least. Organ lessons are arranged for in addition to the general subjects pertaining to broader music culture.

MIDMER, Inc., C. Seibert Losh, President, has issued an attractive 12-page booklet under the title of "Under the Sassafras Tree" — taking the title from an exceptional 30-foot Sassafras tree that stands at the entrance to the works in Merrick, L. I. The chief topic of the present booklet, which it is planned to issue frequently, is the derivation of harmonic corroborating stops.

#### MAGAZINE NOTES

THEATER ORGANISTS are requested to use their residence address for purposes of mailing the magazine, rather than their theater address: losses of issues through the latter are very numerous and troublesome.

LIBRARY SUBSCRIPTIONS by donation from subscribers who want their profession represented in the archives of their local Public Library are being received in good response to the special offer made in our recent issue. Is your Library included yet? Perhaps it will never be represented unless you yourself do it. The Librarian of the Public Library of one of the Pacific Coast's largest cities has requested that THE AMERICAN ORGANIST be sent. A.M.M. was the Librarian at that time and A.M.T. the head of the periodical department; if this is your City, why not respond?

"MANY THANKS for your kind notice of my anthem on page.... of your March issue," writes a composer. While writers know better than to look for thanks for all the complimentary and kind things they find it pleasant to say about others, a word of thanks now and then is always appreciated.

THUS WRITES L. T., our invincible A. E. from the grand and glorious country: "The eleventh of April the censor is planning on taking me to Honolulu; or some other Lulu. This is lieu-lieu of a spanking, which I no doubt deserve. I do not know how long I shall stay there; but it won't be long unless one of the native churches gives me a job — playing the ukelele for the Sunday cannibalistic love-feasts or I become naturalized and adopt the loin-cloth as a permanent costume. There is no apparent reason for going to Honolulu, except that the lady has now remained in one spot ever since you sent her back west in the late fall, and she has a habit of getting uneasy if she stays put too long in one place. She wants to find some more editors to lecture on the state of their souls, no doubt. She despairs of mine; and so do you; and so does — of Low Angeles. In fact, I'm about the only one that doesn't."

THANKS to the lone subscriber who knows three good Easter Carols "like the old Christmas carols so popular with us all" and who sent us the names and publishers, in response to a request in these columns. The numbers have been sent for and will be reviewed at the proper time next season — and all readers thus shall benefit from the cooperation of one. Let him and her who read, take the hint and do likewise on any and every occasion.

#### ROBERT-MORTON RADIO

HALE BROTHERS, one of the largest department stores in the West, have installed a Robert-Morton organ for use in connection with their KPO broadcasting station, which has a radius of 6000 miles. Letters have come to the American Photo Player Company, builders of the Robert-Morton instruments, from persons in many quarters of the globe, who have heard the organ through the KPO broadcasting. The following is a partial list of far-away localities that have heard recitals on Hale Brothers' instrument: Tacoma, Wash.; Victoria, B. C.; Salt Lake City; Elko, Nev.; Lewiston, Idaho; Las Cruces, New Mexico; Genesee, Idaho; Independence, Oregon; Cascade, Montana; Sioux Falls, S. D.; Three Hills, Alta., Can.; Elm Creek, Neb.; Margrath, Alberta; Dallas, Texas; Houston, Texas; Linton, N. D.; Ketchikan, Alaska. The following remarks are taken from a statement issued by the American Photo Player Company with reference to what they call their style 59 Robert-Morton, the instrument used by KPO:

With reference to their Robert Morton the American Player Company says:

The instrument is unified in the most modern way, allowing the operator to play any stop or combination from any position on the manuals and pedals. We take particular pride in the performance of the action. Another advance is the manner in which the swell chambers are constructed. Every joint is made with the infinite care that an artist would use in constructing an instrument of the very highest grade, as for instance a violin. The Venetian shutter action is equipped with a powerful vacuum pneumatic power mechanism; this mechanism must operate the



shutters at lightning speed, and without the slightest sound. In as much as the instrument was especially constructed for radio work, we have used those tones that are best carried by radio waves arrived at only after exhaustive tests with the best radio broadcasting and receiving stations of the present day."

#### HALL ORGANS

THE Hall Organ Company of West Haven, Conn., doesn't exactly believe in spooks or spirits or signs, but the frequency with which contracts come in triplets from various cities is at least upsetting to one's normalcy, though we may be assured that it is really not distressing to the Hall Organ Company. The following is a list of contracts received in triplets by the Company recently:

Norfolk, Va.—First Baptist Church, 4-53; Epworth M.E. Church, 4-62; St. Andrew's P.E., 3-23.

Chicago, Ill.—Beuna Presbyterian Church, 4-41; All Saints' P.E. Church, 2-14; Holy Nativity P.E., 2-12.

Richmond, Va.—Tabernacle Baptist Church, 3-26; First Christian Church, 2-14; St. Mark's P.E., 3-35.

Holyoke, Mass.—First Congregational Church, 4-52; Mater Dolorosa R.C., 3-26; First Reformed Church, 2-12.

New Haven, Conn.—St. Brenden's R.C. Church, 3-26; St. Aiden's R.C. Church, 2-10; St. John The Baptist R.C., 2-10.

#### California—

Alameda—First Christian Science, 2-13; Santa Monica—St. Augustine's P.E., 2-16; Oroville—First Congregational, 2-12.

#### Conn. Theaters—

Palace, Waterbury, Conn., 3-48; Palace, Bridgeport, Conn., 3-48; Bijou, New Haven, Conn., 3-33.

Among the recent contracts now under construction at the factory are three large organs as follows: Beuna Presbyterian Church, Chicago, Ill., 4-41; St. Mark's P.E. Church, Richmond, Va., 3-35; Christian Temple, Norfolk, Va., 4-43.

Some of the special features in these organs are the tilting key boards, the joining of all crescendo shoes to one crescendo pedal, adjustable pistons absolutely noiseless and set with a single movement of the hand.

Relative to the four manual organ for the Christian Temple of Norfolk, there will be four individual chambers, Great and Choir in one Chamber, the Swell in a second chamber, the Solo in one tower room, and the Echo in another tower room. The organ being placed in four corners of the church, in chambers specially prepared to obtain the best acoustical results.

#### PROGRESS OF THE VIERNE FUND

MESSRS Edward Shippen Barnes and Lynnwood Farnam desire to acknowledge most gratefully the following contributions for the relief of Louis Vierne, received since our last accounting:

Ellen M. Fulton	\$10.00
Harold Ramsbottom	10.00
Pennsylvania Chapter A.G.O.	25.00
Warren D. Allen	5.00
American Organ Players Club (Wilmington Del.)	25.00
Albert M. Stirling, Jr. (Surbiton, Eng.) (5 shillings)	1.10
Miss Connell Keefer	5.00
William W. Carruth	5.00

Delaware Chapter N.A.O. (proceeds of recital)

20.00

Samuel A. Baldwin

10.00

The total of the fund is now nearly \$700, and the fifth remittance has been forwarded. Undoubtedly there are many more friends who will respond to the appeal, especially when are recorded some of the more recent misfortunes that have been the lot of M. Vierne. In 1914 he had an attack of gloeohonne, which caused him four years of intense suffering and was followed by a second operation on his eyes. The year following was one of disaster. His oculist being called to the war, Vierne was forced to go to Switzerland for care, and, being poor, he was compelled to sell everything, even to the little organ in his apartment on which he worked and gave his lessons. His eldest son enlisted at seventeen and was killed after three months service. His youngest brother, Rene Vierne, organist of Notre Dame des Champs, was killed after four years service. Vierne lost in him not only a brother, a disciple and an artist, but one who aided him in the delicate task of preparing his compositions for publication.

Now the organist of Notre Dame must commence his life for the third time and he is forced to go from place to place to give his lessons, as in the early days of his career; the present finds him in ill health, alone in the world and facing the possibility of becoming totally blind should cold settle in his eyes.

The life of an artist in France has become more and more difficult, and the twelve hundred francs (scarcely \$100.) a year received as organist of Notre Dame is nothing. The great master, now fifty-three years old, master of all his faculties, enriched by thirty years experience, has projects for other "symphonies" for organ, a poem for piano-forte, a ballade for violin and orchestra, a critical edition of the traditional Bach, and other works which can never be realized unless by a miracle. His friends in the United States have suggested a concert tour here, but this is impossible owing to the state of his health and his blindness, which robs him of all independence.

#### L. WOLFE GILBERT MUSIC CORPORATION

ACTING upon the principle that the workers should share the profits and become stock-holders — a plan already in practical operation in many great corporations in America today — the L. Wolfe Gilbert Music Corporation is conducting a campaign to enlist theater musicians, chiefly organists, pianists, and conductors, as stock-holders, offering an easy plan for the small investors. The idea is that since it is chiefly the theater musician who creates public demand for popular music by presenting it to the public, the musician should share in the dividends and earnings of the publisher. Without in any way saying anything about the Corporation or any of its officers, or even endorsing the plan, these columns merely record this step in the right direction — those desiring, may address the company at 1658 Broadway, N. Y. C.

Mr. Gilbert is known wherever popular music is known, and every musician knows that one popular number, if it makes a real hit, makes its owner wealthy for the rest of his life — a thing hardly achievable in the realm of the more serious music. The making of a popular hit is usually not a matter of chance, but requires months of campaigning on the part of its owners. An example of an unexpected turn of events is the waltz by Mr. Gilbert, ON A MOONLIGHT NIGHT; this number was backed with



unusual vigor because its owner thought it would become widely popular; after three months of strenuous money-spending, the campaign was called off as a failure. Several months later, according to its publishers, it began to show unusual signs of life, the advertising was renewed (in the way such things are advertised) and the number has at last become, for its publishers, a great revenue producer.

It is only right that the executive musicians — organists, pianists, conductors, etc. — who, by playing these numbers, increase their sale and increase the owner's profits, should themselves share in the profits. The reader must not interpret this news record as investment advice; he must consult other sources on that: we merely record a move in the right direction on the part of a music publisher. Some of the Gilbert publications will be reviewed in later issues.

#### PRINTERS INK — SUBJECTIVE

JOHN ALLAN: "I always enter the pulpit with a sense of confidence, assured that the music will be efficient, sacred, and befitting," says Dr. E. Leslie Pidgeon, pastor of Mr. Allan's church, in a circular printed by Mr. Allan.

WARREN D. ALLEN: "Finish and delicacy characterized his program" in Springfield, Mass., Auditorium, says the Springfield Union, and "it is always interesting to listen to an organist who can imbue the compositions of Bach, Schumann, and Mozart with an element of freshness, originality, and spontaneity."

CHANDLER GOLDTHWAITE: Wilbur W. Judd in the St. Paul Pioneer Press complains that he has grown tired of some of Grieg's transcriptions but as played by Mr. Goldthwaite "they provoked recrudescences of pleasure. Mr. Goldthwaite was in fine mettle, rosily coloring each excerpt, and putting more than the accustomed verve into the entire program."

MRS. W. H. SATTERFIELD of Ervay Methodist Church, Dallas, "is so diligent in her service that she has been referred to as the Pastor's Assistant as well as organist director," says the Dallas World, and it shows a picture of the choir and Mrs. Satterfield.

EDWIN STANLEY SEDER "plays with scholarly, conscientious interpretation, and his playing of the Sonata Romantica of Yon was one of his most impressive numbers for the thorough musicianship displayed," says the Davenport, Iowa, Leader.

PIETRO A. YON'S achievements are reflected in his compositions, says Music News, Chicago; "his Sonatas reveal the scholar, his Concert Studies the virtuoso, the Divertimenti breathe every phase of human feeling; they seal the verdict of Pietro A. Yon's well-earned universal fame."

#### — OBJECTIVE

MISS ANGELINE ALLEN takes a 2-column heading in the Sandusky Star-Journal to draw attention to the educational value of music in the theater; Miss Allen is organist of the Plaza.

MRS. RUBY FOSTER of Birmingham reminds Birminghamians that though guest recitalists may dazzle and please, "Birmingham should not forget that she has here at home some wonderful organists on the job through the whole twelve months. It is unfortunate that some great celebrity must come before we realize not only that we have several first

class organs, but master players as well." That's the way to talk to 'em. Why do not more such champions arise?

JESSE CRAWFORD says in the Christian Science Monitor that "in playing for motion pictures one is governed largely by public taste. One must ever study the audience. To play for pictures successfully a musician must know something about the emotions of men and women; their sense of humor and the things that stir them." To all of which we say Amen. It also tells why London organists cannot make good in Dallas and Birmingham organists cannot make good in Liverpool.

ROY L. MEDCALFE gets his picture on the front page of the Los Angeles Evening Herald because his manager entertained mobs of children during the holidays and Mr. Medcalfe composed an original "organ novelty" song to suit the occasion. After all, if one is on the job, some form of recognition usually arrives sooner or later.

OTTAWA ORGANIST writes an answer to a correspondent in the Ottawa Journal and says: "The idea seems to be that we've got to entertain the people nowadays, and to have what is called a live-wire for a parson to put zip into what might as well be called the church plant. I almost forgot the yappy A which is always full of pep in everything apart from church and choir attendance. Where grandma and grandpa come in in all this live-wire business I fail to see. It is hard enough for us middle-aged cumberboms of the earth to hold our own with jazzy 1923. However, your pep and live-wire system gets the crowd and rakes in the shekles, not to mention the added attraction of the tremolo expert or the sky-wash quartet in the affecting 'Hold Me Closer,' with saxophone obligato, which all go to make the snappy church of 1923."

JAMES H. ROGERS takes a column in the Cleveland Plain Dealer to educate Clevelanders relative to Cesar Franck, by way of introducing a Franck Memorial Recital. "Twould be good if more musicians of high standing were to contribute such reliable and sane informative material to the press of their own city."

ALEXANDER RUSSELL tells of the activities of the late John Wanamaker in the world of music, in the Diapason of January. He says the Wanamaker concerts "were designed to bring the beneficent influence of good music into contact with every-day life." He continues: "It would be futile to deny that the musical side of the Wanamaker business has any advertising value. Indeed, it would reflect small credit upon those in charge if they failed of public recognition. But let it be understood that they were not designed to advertise the stores." All of which rings true to the self-evident facts of the case.

HERBERT SANDERS takes three columns of the Ottawa Journal to tell a little popular history of Von Bulow. In relating of advice to pupils, Dr. Sanders recalls how Von Bulow once said: "Do not accent regularly the first and third beats, but accent the changes in harmony. Accents must not be used to excess, else they lose their effect. If we underscore every word we emphasize none. Make pauses for breathing. At the close of a Bach prelude we must retard only when there is an accumulation of harmonies. If we retard at the close of every Bach piece we commit a nuisance. Old organists do this, at the same time looking over their spectacles shrewdly."